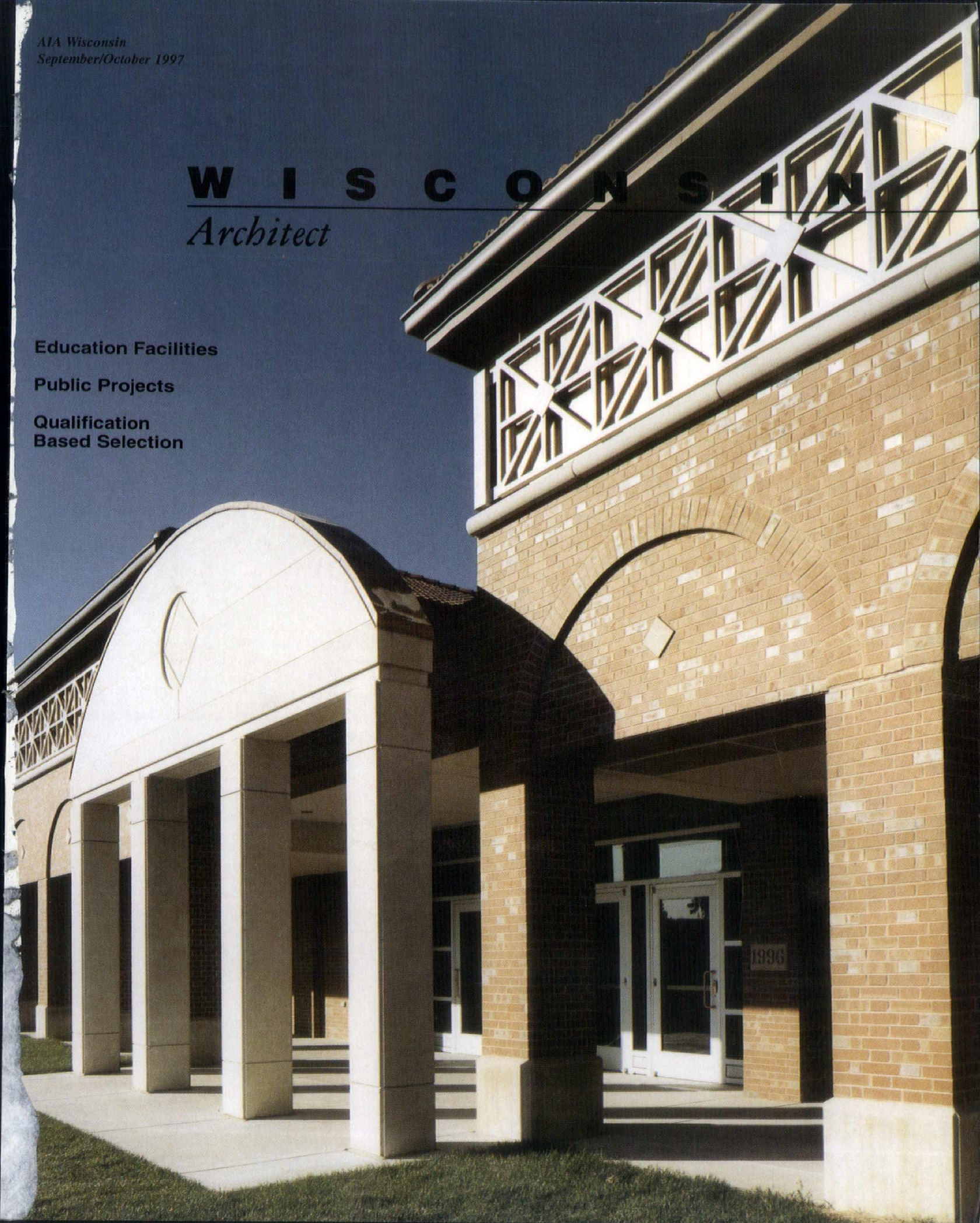
AIA Wisconsin
September/October 1997

WISCONSIN *Architect*

Education Facilities

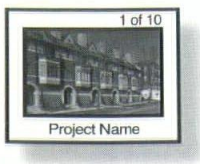
Public Projects

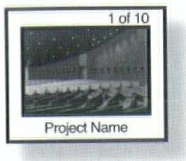
Qualification Based Selection

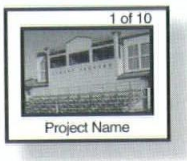


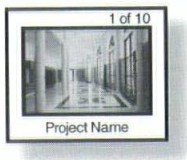
WCMA's 10th Annual "Excellence In Masonry" Awards

WCMA Call For Entries









ELIGIBILITY

Any individual involved in the design, supply, or construction of a concrete masonry project may participate.

Entries must:

1. Use **Concrete Masonry Units** produced by a member of the Wisconsin Concrete Masonry Association.
2. Be completed within 5 years of the date of submission.
3. Note: Previous "Excellence In Masonry" Award winning projects may not be re-submitted.

JUDGING

A panel of architects will be asked to select projects that accommodate Concrete Masonry Units in their inherent capacity to fulfill their role in establishing the structure, basing their decision on overall excellence, design, creativity and functionality.

Entry deadline.....Oct. 31, 1997

ENTRY FORMAT

Each entry must be accompanied by:

1. A signed official Entry Form. (Form may be duplicated)
2. TEN (10) 35mm slides of the project. Professional quality duplicate slides are recommended. **Slides cannot be returned.**
   a. Slides should best express to the jury the character of the project and the role of concrete masonry.
   b. Each slide must include:
      1) The project name on the bottom border.
      2) A number in the upper right corner designating numerical sequence of the order you wish the slides to be presented. (1 of 10, 2 of 10, etc.)
3. A written presentation explaining the project and its utilization of concrete masonry.

AWARDS

Maynard W. Meyer **"Best of Show"**& **"Excellence"** Awards plus competition **"Finalists"** will be announced at the 10th Annual WCMA Awards Breakfast during the 1998 AIA/Wisconsin Convention. Winners will be featured in WCMA's Newsletter *Masonry Insights* and published in *Wisconsin Architect* magazine.

ENTRY

Project Name _____

Location _____

Cost _____ Size (Sq. ft) _____

Completion Date _____

ARCHITECT

Firm _____

Address _____

City/State _____ Zip Code _____

General Contractor _____

Mason Contractor _____

CMU Producer _____

ENTRY SUBMITTED BY

Name _____

Company _____

Address _____

City/State _____ Zip Code _____

Phone _____

*Signature _____

Date _____

*Release: Signing of this entry form constitutes release of the submitted material for use by the WCMA. Responsibility for clearing copyrighted material lies with the entrant.

EXCELLENCE IN MASONRY • WCMA

Direct questions and send entries to:

WISCONSIN CONCRETE MASONRY ASSOCIATION

c/o Nova Communications, Inc. • 12714 W. Hampton Avenue • Butler, WI • 53007 • (414) 781-2279 • FAX: (414) 781-8820

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AIA Wisconsin

A Society of The American Institute of Architects
September/October 1997

WISCONSIN *Architect*

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Cover Photo:
Project: Center for Arts and Performance
Architect: Durrant Architects
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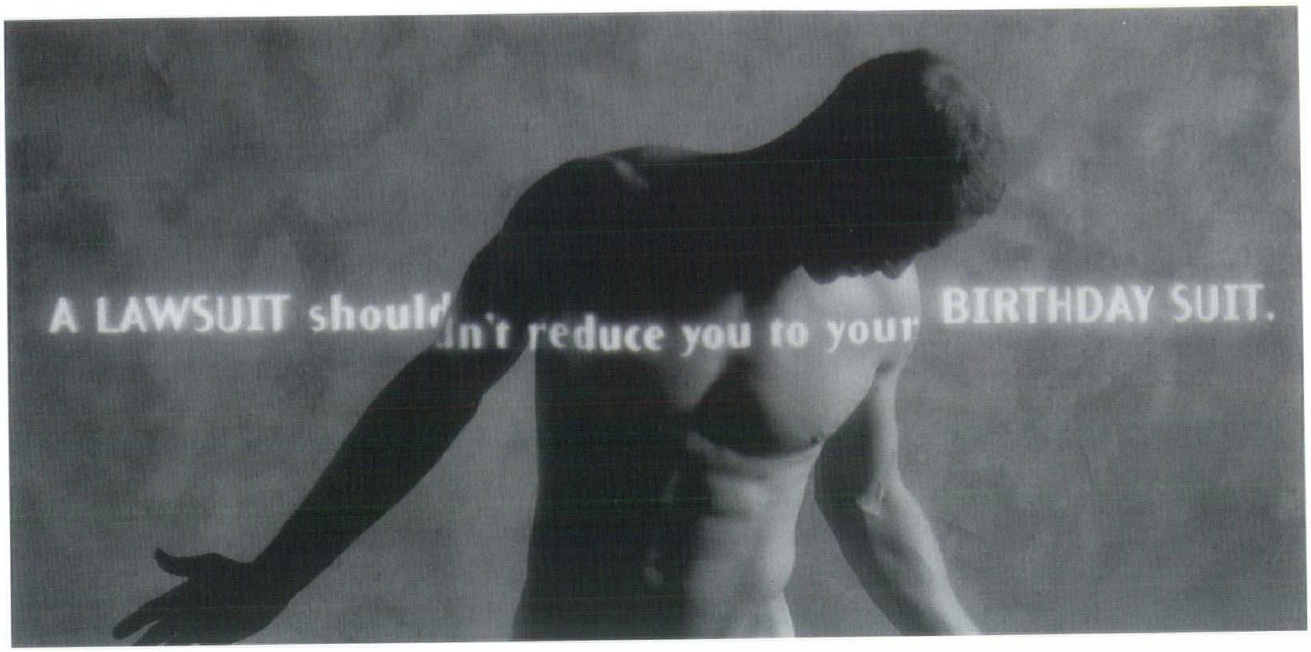
Printed on recycled paper



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MARVIN
WINDOWS & DOORS.

There is a wealth of opportunity in Wisconsin for the design of public projects. In this issue of *Wisconsin Architect*, public projects designed by AIA members are featured. This issue also discusses Qualification Based Selection in the article "Time to bury the RFP Process," by William Lowell.

Qualification Based Selection— a public service of AIA Wisconsin

AIA Wisconsin has offered the QBS program as a public service to public owners since 1986. It features a QBS Facilitator who works one-on-one with public owners to establish a qualifications-based selection process. It is a model program that has now been implemented in over a dozen other states.

Architects shape communities through their design of civic buildings; QBS helps shape the selection process used by public owners to enhance communication and to foster a clearer understanding of expectations and responsibilities from the begining stages of a project.

I encourage public entities to utilize the QBS Process and design and construction professionals to investigate the process for better understanding. The information is waiting for you; call the AIA Wisconsin office at (608) 257-8477.

Michael D. Gordon, AIA
QBS Chair

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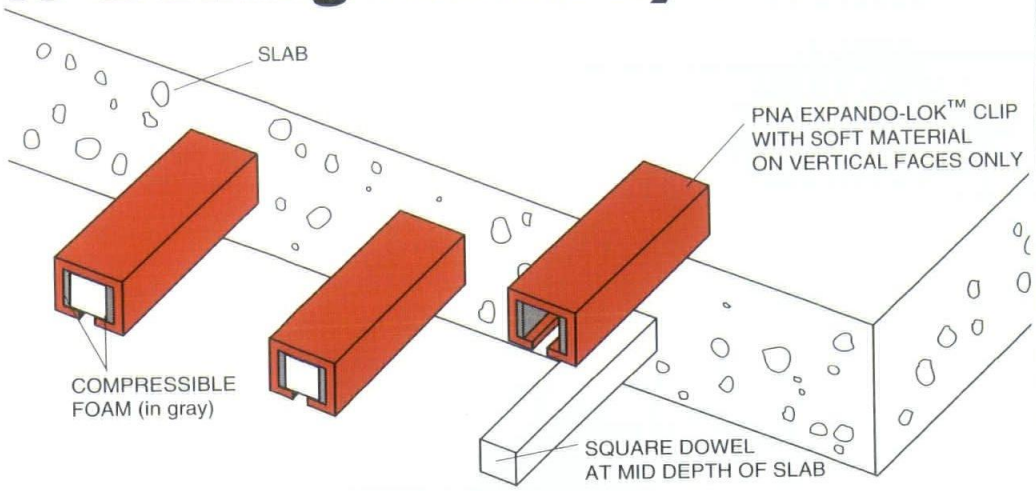
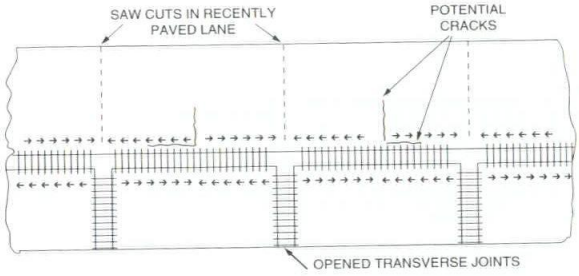


A detail illustration from ACI 223-90 revision. A standard practice for shrinkage compensating concrete.



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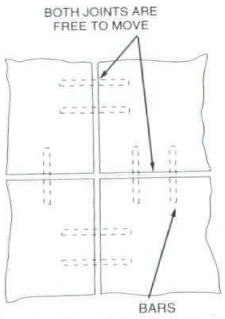
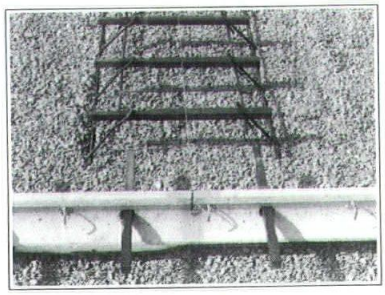


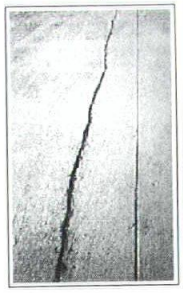
... A SOLUTION TO CORNER CRACKING

The Expando-Lok™ clip relieves the stresses that cause corner cracks where the dowels at transverse and longitudinal joints intersect. See adjacent figure illustrating this feature.

Square bars with Expando-Lok™ clips is protection against "corner cracking".



This photo is showing dowel baskets which allow for correct placement of dowel bars/ Expando-Lok™ at contraction joints.



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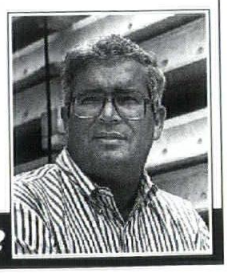

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by William E. Lowell

Time to Bury the RFP Process

All things have their time and place. There was a time in America when you looked to one job or profession as the only calling you would have in life. There was a time, in the business world, when the exclusive men's club was the rage and women never stepped beyond the front portal of that honored meeting place. There was a time (unfortunately everywhere) when leisure suits were in fashion and three martini lunches commonplace.

Thank goodness, times have changed.

With the tragic exception of the leisure suit, I do not expect to see any of these things return in my lifetime. They came and went. They had their time, and I would submit that experience and evolution have prompted us all to move beyond them.

If there is one item I might add to the list of things that have "seen better days," it would surely be the RFP process. With one foot in the grave, I'd gladly offer it a gentle "Kervorkian" assist, and then plunge a dagger through its heart.

Anyone who knows me understands my arguments against the RFP. Anyone with the good fortune to have experienced a qualification-based process (QBS) for architecture, construction or landscaping in the public arena has had the opportunity to glimpse, first hand, the possibilities that exist in a world without it. And, hopefully, many people reading this article will take my words and the advice of a number of professionals in this field and begin to forge their own paths, leaving behind this outdated and costly method of contracting services.

Synonyms and Shell Games

In my own experiences, I have encountered at least two basic RFP scenarios. In the first, RFP is synonymous with "low bid." When a company or client asks me to submit to an RFP, I know that this is a price-driven project, I immediately understand that the person with the purse strings is my point of contact and I wonder, "at what point does anyone become concerned with my actual qualifications and ability to perform the job?"

Gordy Corrus, senior project manager at Bentley & Sons Construction Services, has had some very specific experience with the problems that can be caused by such a low bid system. In up front interviews with owners, he spends a significant amount of time on education. "Prospective clients can be misled by what I call, the RFP Shell Game." Some general contractors, he explains, will quote a percent of the total project with the goal of being the lowest bidder on paper. "They then hide their profits in reimbursables, non-reimburseables, trade labor, tool charges, sub-contractors. . . any number of ways." This ends up driving total project costs through the roof, and the owner is left wondering 'what happened?'

Ironically, the owners select a contractor based on the percentage. Not all the intangibles, such as labor costs, are even worked out until after the contractor is selected. It becomes a double-edged sword when you consider that the relationship and trust, two key elements that should be in place in any business partnership, weren't considered in the first place. "What happens," Corrus explains, "is that the owners end up compromising quality for price, but in the end they find they haven't achieved either goal."

Carrying the concept of low bid just one step further, Gene Geurts, vice-president of Wisconsin's largest wood truss manufacturing company, Richco Structures in DePere, talks about the RFP's role in stifling creativity and added value. "Oftentimes, when we have a better mousetrap, it may not result if we are stuck behind the RFP." An experienced firm can bring to the table a tremendous amount of value-added experience, systems and procedures. Unfortu-

nately, the traditional RFP process has no component for probing this and will often make the best candidate in the real world look like the worst possible choice on paper. Jim Rasche, AIA, vice president and partner with Kahler Slater Architects in Milwaukee and Madison, echoes this sentiment. "Low bid allows the market to define the lowest expectation of the product. It doesn't allow the highest value for the client and certainly is not the highest value or best reflection for the industry."

The last word on the effects of low bid pricing and the RFP process is perhaps best offered by Jeff Scherer, AIA, architect, owner and entrepreneur of Meyer, Scherer & Rock Castle Ltd., Minneapolis, who offers this epitaph for the RFP. He argues that the traditional RFP leads owners to believe that if an architect can save money on the project, the architect's fees as well, should be reduced. "It's a strange assumption. An architect who can cut the total cost on a $60 million building down to $30 million, should be more valuable in the marketplace. Asking that architect to submit to an RFP and come in at low bid for his fee, is like a slap in the face. He actually would be working twice as hard—why should his fee be less?"

The R Word - Relationships

In the second scenario, a chapter from a science fiction novel unfolds: the good and powerful benefits to relationship building are pitted against the nefarious forces of the RFP process.

It starts like this: I'm called by a prospective client. Typically, another highly regarded client has referred that prospect and the relationship starts on the right foot. I find that this prospect wants to hire my firm. The company has agreed to hire my firm. In addition, that it will hire my firm, but first I need to submit to an RFP. In this case, the RFP means little or nothing as the decision-makers have already chosen to work with my firm. "It's a formality," is the prospect's standard response to my questioning their methods of madness. "It's a sham," is mine.

To be honest, there was a time I would submit to the RFP and play the game. Yet, I would be wondering all the while how many other company presidents had their staffs jumping through hoops to respond when there was a "ringer" inside all along. I've also found myself wondering how many times I'd been on the other side, unknowingly. I'd done my homework, researched a company, and developed a proposal when that prospective client was simply using my proposal to prop up one leg of the corporate conference room table while continuing negotiations with the one and only "real" candidate. It makes my blood boil and brings to mind the need to shovel one more scoop of dirt onto the lid of the RFP's coffin.

It also brings to mind the very basis for a successful architectural or construction contract, *The Relationship*. The traditional RFP, in it's price-based approach, ignores the importance of building a solid relationship between the owner and the architect, contractor and many other members of the project team. Remember scenario two? On the one hand, the relationship led the prospective client to my door. On the other, it was some twisted and perverted sense of fairness that had him ask for a ritualistic RFP. The process itself causes owners to do strange things. I have even known of owners who actually had the "insider" write the RFP to ensure that this favored firm would be selected. Does anyone else see the weirdness in all this? It has become a matter of the cart driving the horse.

Rasche suggests that all parties to the process need to acknowledge this shortcoming in the RFP process. "How many people recognize that well before the RFP is sent out there are relationships developing. How does the client or owner decide who to send the RFP to in the first place?" According to Rasche, they send them to the people they already know. "If you receive an RFP in the mail and you don't already know about the project, then someone else is already way ahead of you." That's the primary argument, agrees Jim McClintock, of McClintock Architects, Mequon, for firms to build their relationship skills rather than hone their ability to put together a "dog and pony show" for the RFP presentation and process.

Terry Mattern, vice president of sales and marketing with Building Committee Inc., also points out that the consultative relationship in his industry is key. "I would much rather look at the individual situation and lend my industry expertise. That's what I'm good at. RFPs are too often a laundry list of what the client thinks is needed in a project. It leaves no room for our professional recommendations."

Relationship-wise, Kahler Slater Architects take no chances. The firm has an internal assessment for every potential relationship or RFP. They ask some very serous questions, including: How did the RFP process come to be? Do we have a relationship with them? Can we bring value to the client and the project?

If your firm or company is spending a lot of time responding to RFPs and missing the boat, it's possible that you haven't understood the R factor well enough. With sound client relations, the RFP becomes little more than a nuisance. Julie Machata, marketing director at Bentley & Sons advises owners to consider an effective triangle with whom they have a relationship. "The owner, contractor and architect are all part of that relationship triangle. The qualifications should be similar." Find someone you can trust and with whom you feel comfortable. Then, and only then, talk about fees. Machata echoes Corrus' concerns about the customers' knowledge of fees and fee structures. "If you have a good relationship, the fees will work themselves out."

Even among public owners, known as stalwarts of the RFP process, there is a growing call for architects and others in the industry to understand the importance of building relationships. Bill Heineman, AIA, deputy director of Public Works for Milwaukee County, is often surprised at the very few contacts he receives from the architecture community in the

Milwaukee area. "Considering the fact that there are over 50 architects and engineers on my staff and that our budget runs anywhere from $50 to $250 million annually, I would expect there to be more engineers and architects beating a path to our door." In fact, Heineman says, he is surprised if he gets one call a month to meet with a firm and discuss the county's needs or upcoming projects. "There are times I've gone to existing relationships outside the area simply because I didn't know anyone here who could do the job."

Heineman's comments point to the need for firms in service industries such as ours to be proactive in their relationship development and to be certain they do their homework on prospective clients. He urges architects to "Get your letters of interest in to me. Do some relationship building and learn about our projects and budget processes ahead of time."

My beef with the RFP process, however, remains the same. Can anyone do enough homework to find that there is an inside firm already selected for the job? How many project decision-makers are going to tell you, flat out, that they want you submit to an RFP, but that you're not going to get the job? I'm back on my soap box, but in the words of the professionals with whom I've spoken, I see the value of the relationship and little reflection of the importance of that relationship in the RFP.

Where to go from here?

Ready to take the RFP process out and shoot it? In my years on the anti-RFP campaign trail, I've run into a few individuals who will defend the process. They argue that some process is needed and that public owners must have an established and legal system to follow to ensure they represent their constituencies fairly. Some owners haven't found a better solution. I think that they hide behind the RFP process because they are lazy and only wish to focus on dropping to the bottom line. Ask my staff, we just don't do them anymore. But, just because we weren't sure what the social structure would be like when women were given the vote or how we would fare when the 30-year career and a gold watch were replaced by an entrepreneurial stake in the company and a limited term employment contract doesn't mean we stopped the march of progress. Today's emphasis on relationship-development, partnering and understanding the needs of individual clients has paved the way to a new evolution in contracting services. As far as I can tell, the industry's QBS process (Qualification Based Selection) is the next stage in this evolution.

Carol Williamson, once in the public sector and now the QBS Facilitator for AIA Wisconsin, talks about her days in the owner's chair. "Now that I've been a part of a process that works so well, it's easy to look back and see everything we didn't understand and couldn't understand from the traditional RFP. After a presentation, our group would find ourselves talking about the architect's personality or the attractive binders the proposal came in." QBS, according to Williamson, gives the owner the right tools to make a selection based on a firm's qualifications, not their selling skills.

QBS isn't new. In fact, AIA Wisconsin has promoted the process to the public sector since the 1980, and it was around long before that. Kahler Slater's Rasche praises it for its ability to place qualifications before price. To my argument about RFPs all being fee-based, Rasche responds that the QBS process goes a long way in taking that pressure off. "It tries to take the intangibles out of the process, first looking at qualifications, then at budget." Apparently, others would agree. Though I probed in my phone calls to all the individuals mentioned in this article, not one would shoot the process down and most endorsed it. I did learn, however, just how desperate some companies are to avoid falling into the many pitfalls associated with RFPs. Consider Jeff Scherer, again. He has worked with companies who have gone so far as to hire an executive search firm to find the best-qualified architect for the job. "I too, however, am a firm believer in the QBS process."

Even Milwaukee County now bases all its work on QBS. "From the county's perspective," Heineman adds, "it's invaluable to get the best possible service. It's a very minimal cost of the total life cycle of a building, so it's critical to find the most qualified individual or firm up front."

QBS, I'll have to admit, is certainly a step in the right direction. As more and more individuals in the public sector embrace the process and private sector firms, like my own, reject the traditional RFP, that of low-bid, I begin to feel accomplishment in my mission to wipe out the old and usher in the new. Along with the many jobs I plan to have in my career (researcher, consultant, business owner and professor now lead the list), I'll proudly add RFP exterminator and ask all of you to join me. There are two things we can do. Together we can awaken those owners who've fallen under the RFP spell and, from the other end, we can win the battle by not stepping onto the field. Simply refuse to play the game. It's so very one sided. No one really ever wins.

EDITOR: William E. Lowell, CMC, a certified management consultant, has published more than 40 articles on business and marketing. He is the president of Business Development Directives in Milwaukee and a faculty member at the University of Wisconsin-Whitewater.

Midwest Express Center
Emerging in Milwaukee

by Joanne Johnson

The new 667,000 sq. ft. Midwest Express Center convention facility is now under construction in downtown Milwaukee. Multiple government bodies, planners, architects and engineers have endeavored for years to reach this juncture. Just a few weeks after the July 15, 1998, Phase I completion date, it will host the prestigious National Governors' Conference and bring world-wide attention to Milwaukee and the State of Wisconsin.

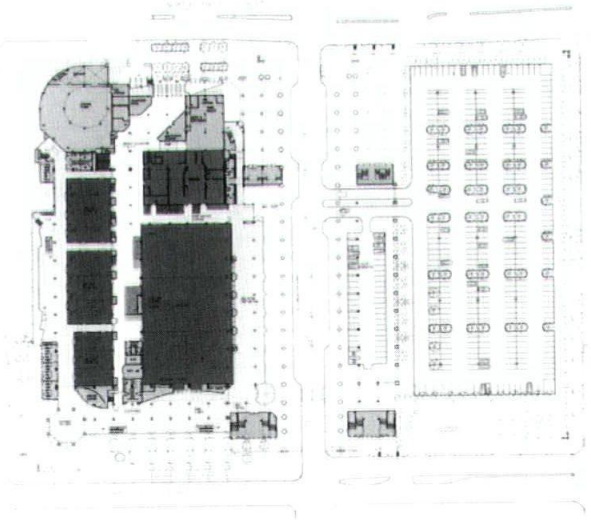
Planning began in 1991 to determine placement and financing for Milwaukee Exhibition, Convention Center and Arena (MECCA) expansion. Expansion to the north would make connections with the Bradley Center Sports Arena, but would require demolition of the Milwaukee Auditorium and the Milwaukee Arena. These facilities play a vital role in Milwaukee's civic and cultural life.

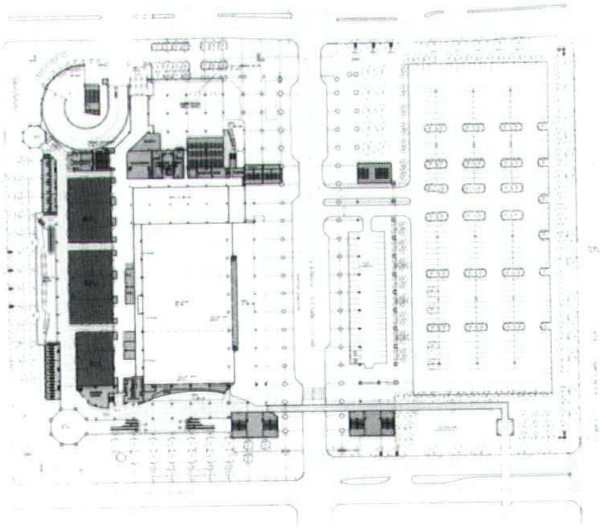
Expansion to the south was determined the optimum solution to reinforce the city's main street, Wisconsin Avenue, and save the Auditorium and Arena buildings. Expanded MECCA facilities would cover six-square blocks and be adjacent to the Wisconsin Avenue retail areas and the entertainment areas to the north and east.

Financing and completing this formidable project demanded creative methodology. The Wisconsin Center District Authority, with bonding capability, was created by the State Legislature. The Board consists of State of Wisconsin, Milwaukee County and the City of Milwaukee appointees. A Design/build competition was held with the following requirements:

- utilize the selected expansion site
- guarantee a maximum price of $167 million
- create state-of-the-art 200,000 S.F. exhibition hall and support spaces
- 25% of total work must be performed by Minority-owned Business Enterprises
- 5% of total work must be performed by Women-owned Business Enterprises
- complete the project by the turn of the century

Cream City Associates, LLC, responded to the request for proposals. The team consists of Clark Construction Company of Bethesda, MD, and Hunzinger Construction Company, Milwaukee, and D-4 Associates, LLC, the design team comprised of Engberg Anderson Design Partnership, Inc. (Managing Architect) and Graef Anhalt Schloemer & Associates, Inc. (Structural Engineers), Milwaukee, Thompson Ventulett Stainback &





Associates, Inc. (Design Architect), Atlanta, GA, and Affiliated Engineers, Inc. (M/E/P Engineers), Madison. Twenty additional specialty sub-consultant firms (including nine minority and five women-owned) are adding expertise through their particular disciplines.

The design creates a symbolic main rotunda entrance, or "front door," on the corner of Wisconsin Avenue and 4th Street to encourage activity on the city's east/west axis and reinforce the main downtown retail center. By elevating the exhibition hall to an upper level, Wells Street, a major east/west traffic route through the city, will remain open, be an important vehicular drop-off area for the facility and accommodate light rail if it is developed in the future

The exterior of the high-tech building uses contemporary materials to reference Milwaukee's historic context of spires and towers throughout the city. The articulated facade maintains a human scale and large expanses of vertical glass and sloped glazing will encourage interaction between the building's inside and outside. Concourse areas will be full of daylight and will project an illuminated "welcome" at night. Forty artists and writers will be represented by over $1 million worth of public art to be incorporated directly in the building materials or mounted throughout the facility. Their work will enrich the public spaces and showcase Wisconsin's history, geography and cultural diversity.

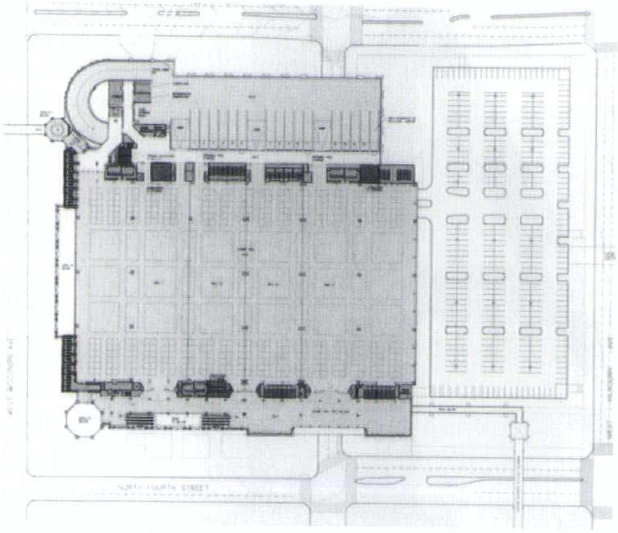
The 188,695 sq. ft., 30' clear height exhibition hall is large enough to hold two 747 aircraft. The 30' bays have access to electricity, fiber optic cable, plumbing and compressed air for exhibitor use. Trucks access the loading dock and the hall by a helical ramp at 6th and Wisconsin Ave. A 37,506 sq. ft., 28' clear height ballroom and an additional 40,000 sq. ft. of meeting rooms can provide up to 32 different spatial configurations to meet users' needs. Major circulation spaces with multiple access points are along the south and east perimeters. Skywalks will connect with the Milwaukee Hilton and Hyatt Hotels.

Cream City Associates team members worked closely with the Wisconsin Center District Board, the Greater Milwaukee Convention and Visitors Bureau and the City of Milwaukee to fine-tune the design. Public forums and user focus groups were held. Citizen arts-advisory and minority-affairs committees were established and remain active in the project. A fast-track methodology was employed to meet schedule requirements, and creative design solutions reduced costs to meet refined program goals.

Phased construction allows the existing convention hall to continue operations until completion of the larger Midwest Express Center-Phase I in July, 1998. It will cover two square blocks from Wisconsin Avenue to Wells St. and 4th to 6th. The old convention hall will be razed immediately, and Phase II will be ready in time to greet the next millennium.

The anticipated facility has generated increased convention business for Milwaukee and has been a catalyst for additional city development. The many years of collaborative urban planning, design and construction efforts have proved worthwhile.

EDITOR: The author is a principal with D-4 Associates, LLC, Milwaukee.



Midwest Express Center Project Timeline

1881
Industrial Exposition Building with 200' tall cupola. Burned to the ground in 1905.

1909
Milwaukee Auditorium opened. Remains part of Wisconsin Center District facilities complex.

1950
Milwaukee Arena opened. Remains part of Wisconsin Center District facilities complex.

1972
MECCA convention hall built.

1992
MECCA North-Expansion Study (Wells Street north to State Street). Would connect facility with Bradley Center Sports Arena.

1992
MECCA South-Expansion Study (Kilbourn Avenue south to Wisconsin Avenue). Would make connection with Wisconsin Avenue, Milwaukee's "main street," and Grand Avenue Mall retail area. *Favored scheme adopted by MECCA Board for future expansion.*

1994
Wisconsin State Legislature approves Wisconsin Center District as separate bonding entity to enable financing of facility expansion project. Representatives to be appointed by Governor, Milwaukee County Executive and Mayor of Milwaukee.

April, 1995
Cream City Associates, LLC, wins Design/Build Competition:
Construction-Clark Hunzinger, Design-D-4 Associates, LLC. which includes Engberg Anderson Design Partnership, Thompson Ventulett Stainback & Associates, Graef Anhalt Schloemer & Associates and Affiliated Engineers, Inc.

February, 1996
Groundbreaking Ceremony

April, 1997
Midwest Express Airlines obtains naming rights. *New facility named Midwest Express Center.*

May, 1997
Topping Out Ceremony

July, 1998
Phase I anticipated completion, old convention center to be demolished.

December, 1999
Phase II anticipated completion

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Project	**Prairie Elementary School**
Location	**Waunakee, Wisconsin**
Architect	**Bray Associates-Architects, Inc.**
General Contractor	**J.P. Cullen & Sons, Inc.**

This elementary school was designed to be a true "neighborhood school" with gymnasium and multi-purpose rooms functioning separately for heavy community use. Respecting the scale and character of the surrounding suburban residences, the one-story wings with pitched roofs blend in well. Subtle brick banding gives relief to the long brick facades; and prominent entrances give easy access to each part of the school.

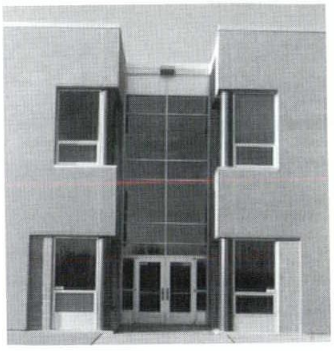
Four academic wings separate the age levels. One is for kindergarten and early childhood; the others are designed for grades 1 and 2, 3 and 4, and special education. The winged configuration allows for an abundance of natural light in all classrooms. For flexibility, each grade level also required two rooms for one-on-one teaching or team teaching. This was accomplished by providing resource rooms with movable partitions.

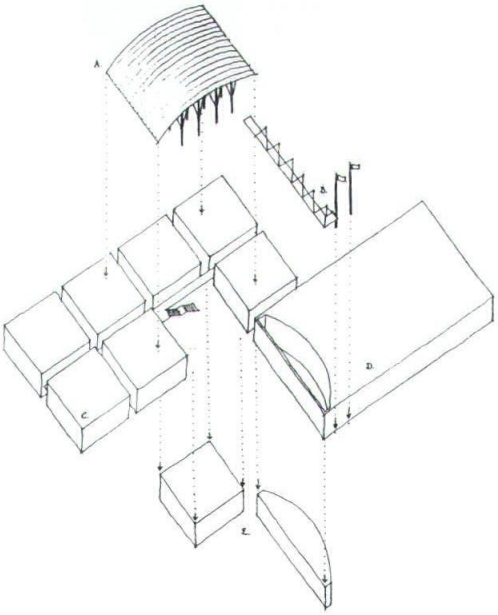
Photography: Poast Architectural Photography

Project	**Marshall Middle School**
Location	**Janesville, Wisconsin**
Architect	**Hammel Green & Abrahamson, Inc.**
General Contractor	**J.P. Cullen & Sons, Inc.**

The site is part of an open space and public park land that defines the edge of the city. A residential neighborhood lies to the west; and northwest is a group of apartments.

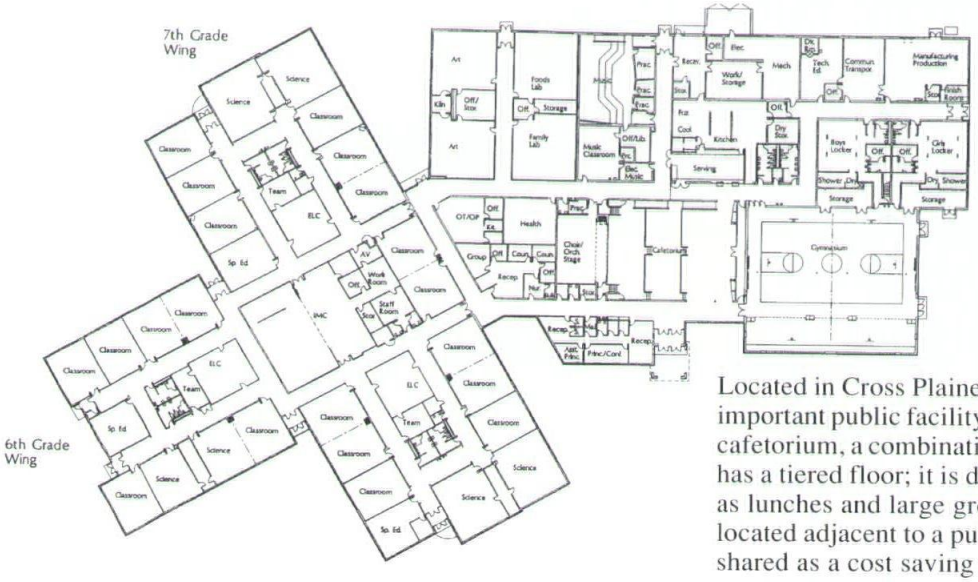
A total of 900 children in grades 6, 7 and 8 are served in a facility divided into square brick "houses" of no more than 100 children in each. These intimate schools-within-a-school contain four flexible classrooms, a team center, planning center and student lockers. They are arranged in grade level groups. Each "house" has access to the two-story library and media center with its exposed tree-like columns and translucent glass walls. A cable hung canopy shields the glass wall in the cafeteria while allowing a view of the newly planted locust and maple trees on the grounds. Exposed round structural columns are used as a part of the design format, both inside and out. A broad stairway connects first and second floor, making this hallway space the crossroads of the school.





Photography: J & J Images

Project	**Glacier Creek Middle School**
Location	**Cross Plains, Wisconsin**
Architect	**Potter Lawson, Inc.**
General Contractor	**J.H. Findorff & Son, Inc.**

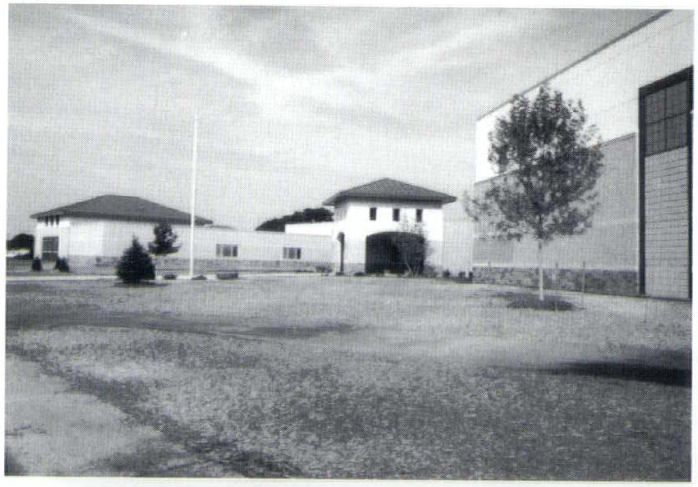


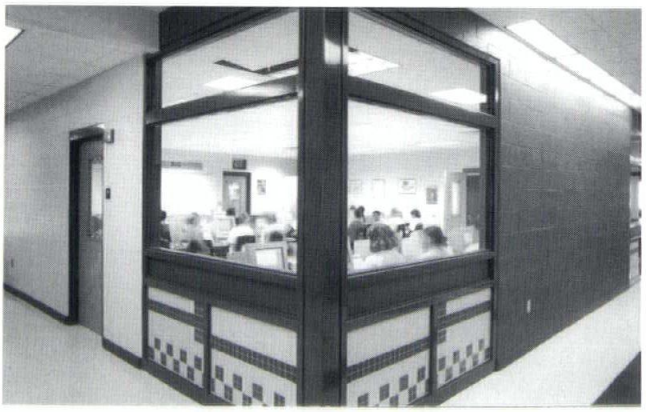
Glacier Creek Middle School is the first new middle school built by this school district following their adoption of the middle school concept in 1994. The design groups each grade level in wings around a shared media center. Extended learning centers/ computer labs provide flexible break-out areas with networked computer resources.

Located in Cross Plaines, the new middle school is an important public facility for this growing community. The cafetorium, a combination of a cafeteria and an auditorium, has a tiered floor; it is designed for community use as well as lunches and large group instruction. The school is located adjacent to a public park; and athletic facilities are shared as a cost saving feature for taxpayers.

In order to save additional money and improve efficiency, the kitchen serves as a food preparation center for the western part of the school district.

Photography: James T. Potter, AIA





Project	**Early Learning Center**
Location	**Sheboygan, Wisconsin**
Architect	**the Zimmerman Design Group**
General Contractor	**C. G. Schmidt, Inc.**

The program required an inviting and safe environment for three- and four-year-old children in a diverse neighborhood. The educational program focuses on english as a second language.

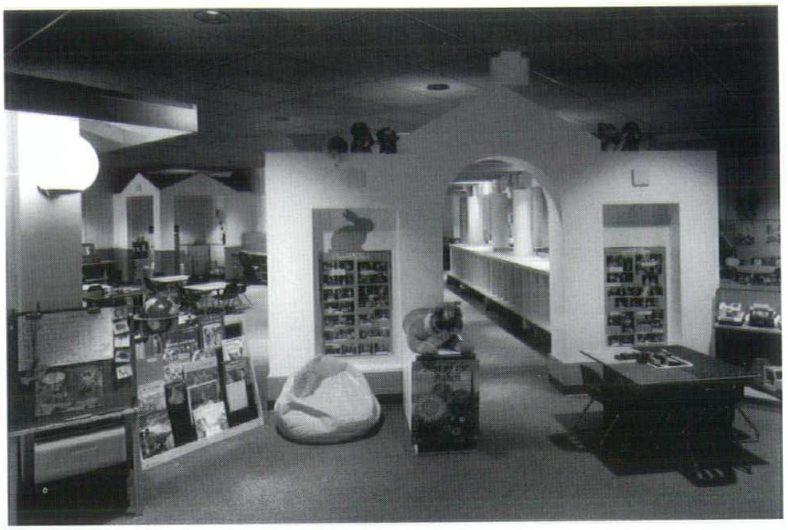
The site was a dilapidated strip mall with a grocery store at one end, a department store at the other end and a large asphalt parking lot. Adjacent to the site are modest, well tended homes.

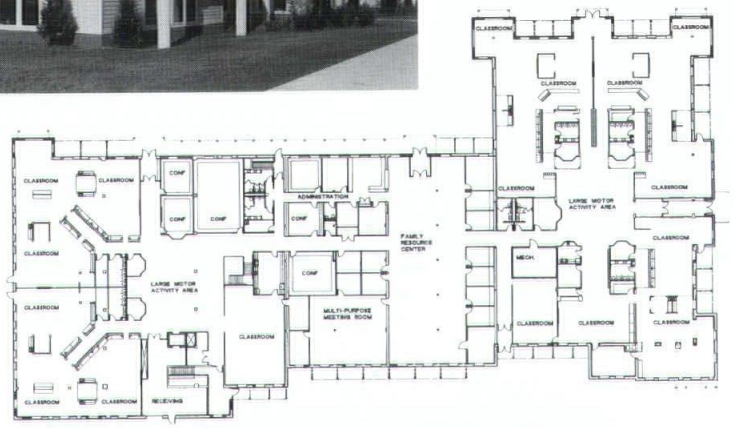
A comfortable residential look has been given the building with wood siding, gable-roofed bays and low windows scaled to small-child size. Trellises and extensive landscaping complete the transformation.

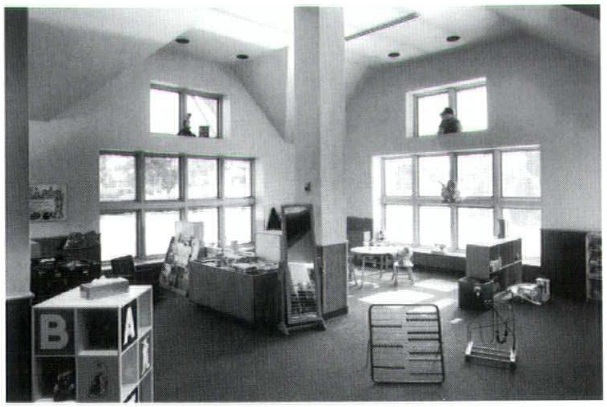
Inside, domestic elements such as village-like clusters of houses, yards and greens continue the residential theme and excite the interest of young children. Each cluster of classrooms is entered through a "front porch." This design concept encourages interaction while also allowing for private spaces.

Parents can also take classes in the family resource center while their children play. Alternatively, they can use the area for informal reading, talking or playing. Offices for social services are adjacent so parents can receive help in a friendly setting.

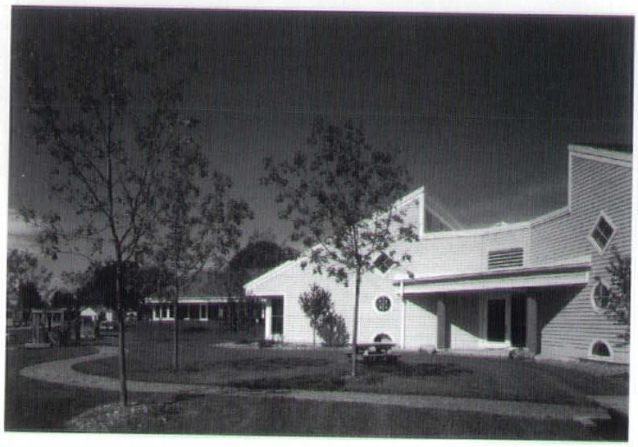
Photography: HNK Architectural Photography, Inc.





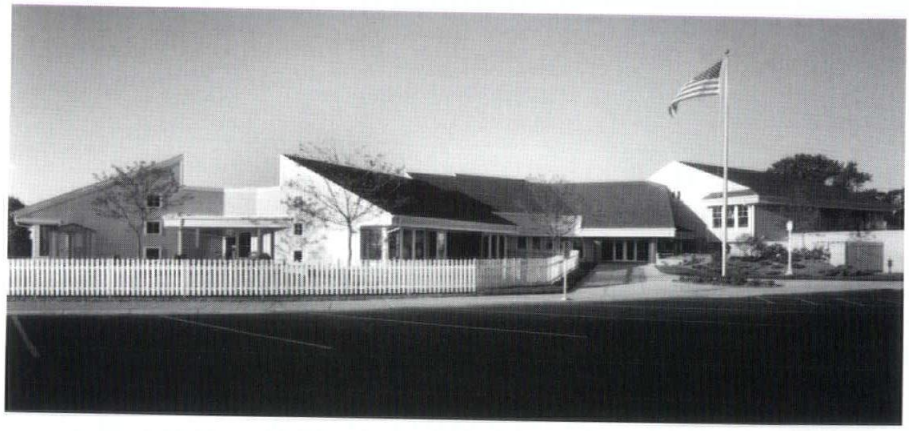


Project	**Early Childhood Learning Center**
Location	**Appleton, Wisconsin**
Architect	**Miller, Wagner, Coenen, McMahon, Inc.**
General Contractor	**Boldt Construction Co.**



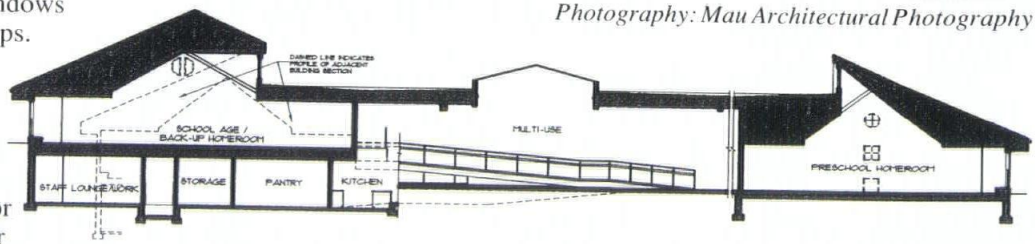
This is an employer-sponsored childcare center with capacity for 270 children. Aid Association for Lutherans desired a center to serve infants through elementary school level with a summer program and school-release day programs.

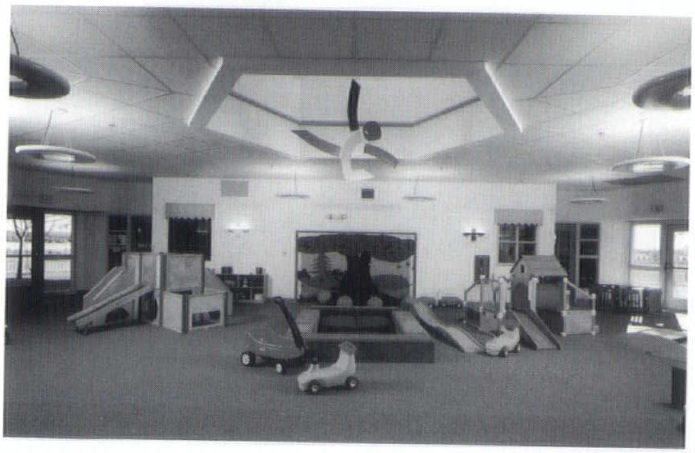
Teachers encourage adventures in wonder and discovery in pod classroom arrangements on multi-levels with safe ramps instead of stairways. For further safety, the basement includes a tornado shelter.



Photography: Mau Architectural Photography

Classrooms, cabinetry and windows are scaled to various age groups. Even the kitchen has two separate standing levels. Activity areas are stocked with toys for muscle motor development. There are quiet as well as active areas. Outdoor playgrounds are also zoned for different age groups.





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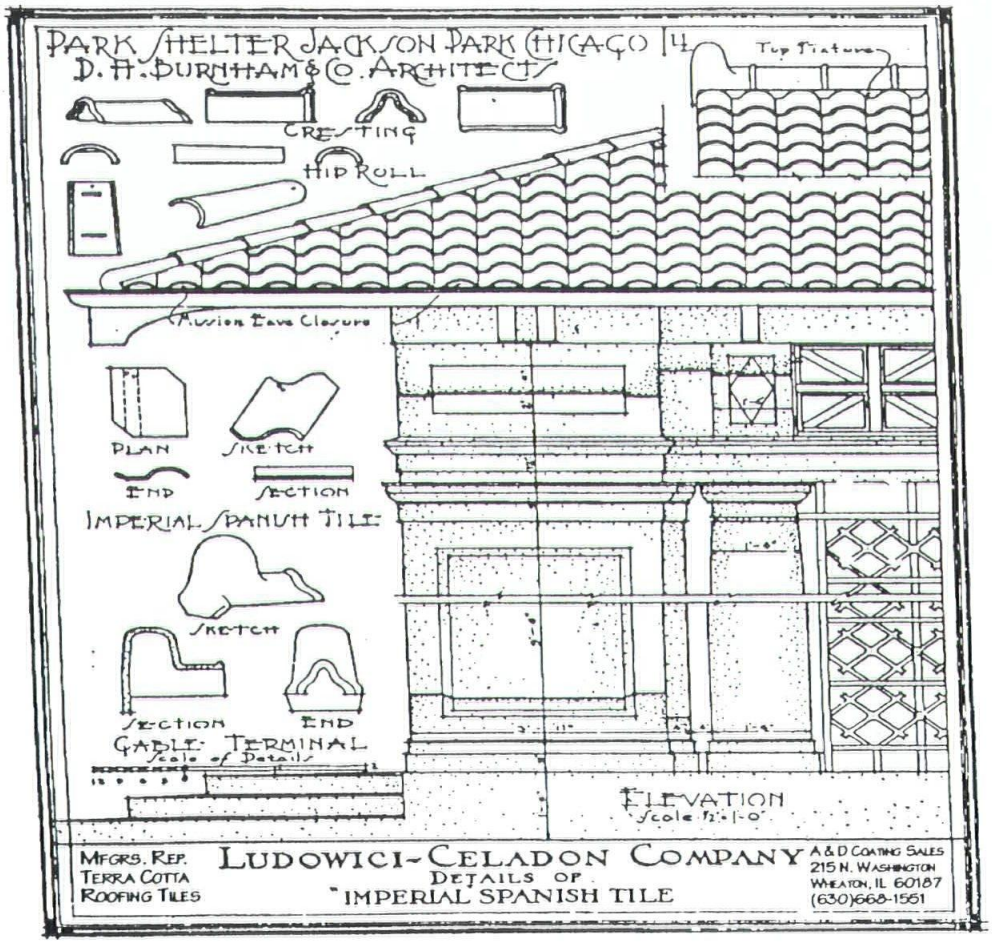

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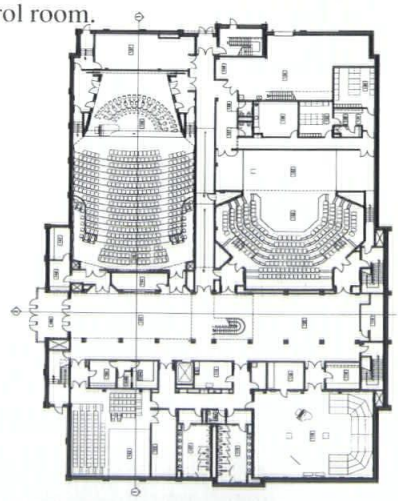
Project	**Center for Arts and Performance**
Location	**Milwaukee, Wisconsin**
Architect	**Durrant Architects**
General Contractor	**Oscar J. Boldt Construction Co.**

To meet the growing cultural needs of the college and the community, a new fine arts center was built on the Wisconsin Lutheran College campus to accommodate music, art, drama and communications. It had to fit in with the established Romanesque architectural character of the campus and still have aesthetic appeal for today, A dramatic public street entrance was required which would visually invite the community to enter.

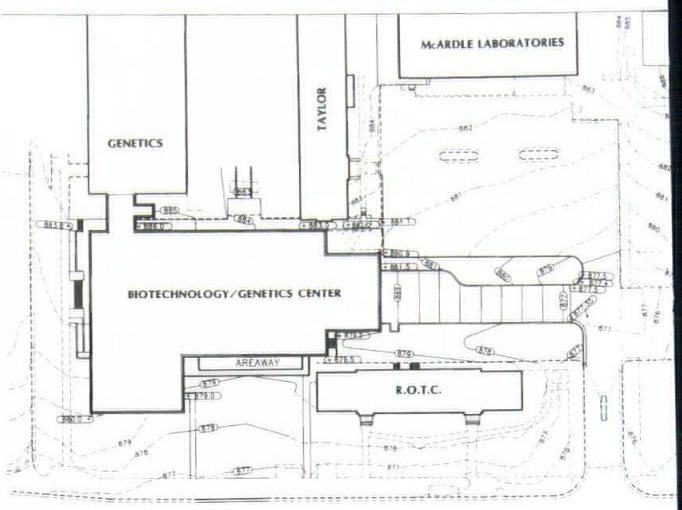
The steeply sloping lot has a 20-foot drop from quadrangle to street. Materials are red brick and limestone with red tile roofs. Four hipped roof towers give scale to the building and set it apart from surrounding buildings. Each tower contains mechanical equipment to control one quadrant of the building.

An interior "street" with atrium above penetrates through the building and connects campus to the public entrance. It also serves as lobby and gathering space for theater and concert events. The three stories contain theaters, concert hall and rehearsal space. On the mezzanine level are communications, lecture hall and control room.

Photography: Purcell Photography



Project	**Genetics Biotechnology Center**
Location	**Madison, Wisconsin**
Architect	**Hammel Green and Abrahamson, Inc.**
General Contractor	**J. H. Findorff & Son, Inc.**



Located on a prominent corner of the University of Wisconsin campus, this multi-disciplinary facility houses laboratory research and development activities as well as office and meeting space.

The great design challenge was fitting a high technology laboratory into the richly detailed context of an historic college mall. It had to blend in with its neighbors. This was accomplished by using similar scale, building height and harmonious entry design.

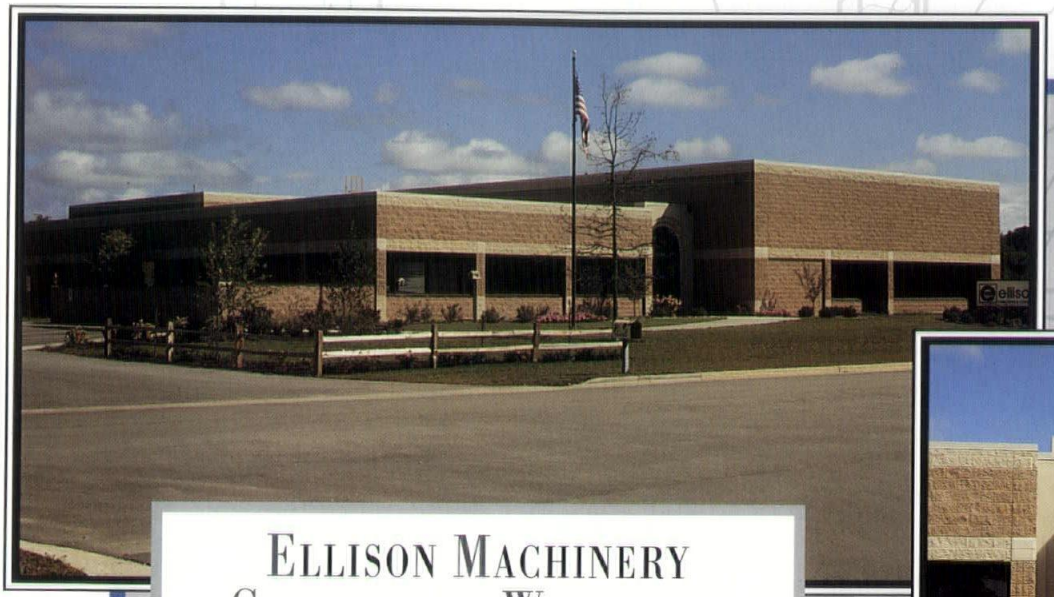
Offices and administration spaces are located along the public frontages of the building with lab and research areas located behind. A modular plan (41 modules within the facility) of large and small laboratories provides flexibility and convenient traffic movement. The building is "zoned" vertically. Upper floors provide bridge connections to the existing genetics building, adjacent to the north.

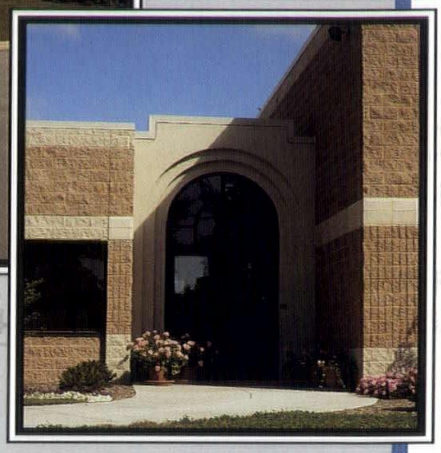
Entering the building via the five story sunlit atrium introduces a vertical connection to all five levels and allows the researchers to encounter their colleagues more frequently.

Photography: Photosmith

MASONRY INSIGHTS

1997 VOLUME 3





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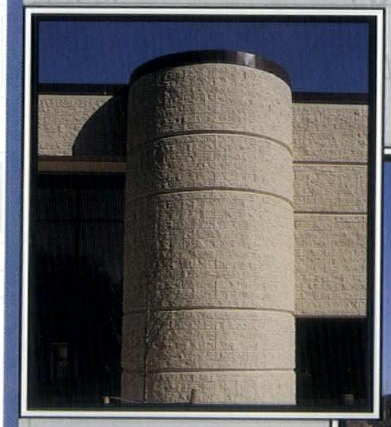


SYSTEMATION

NEW BERLIN, WISCONSIN

EXCELLENCE IN MASONRY

WCM

WISCONSIN CONCRETE MASONRY ASSOCIATION

Ellison Machinery Company of Wisconsin
Pewaukee, WI

Architect: Brust / Design Associates
General Contractor: J.P. Jansen Construction Co., Inc.
Mason Contractor: J.P. Jansen Construction Co., Inc.
CMU Producer: Best Block Company
Square Feet: 16,000

David Brust
Brust / Design Associates

"Concrete masonry was selected in order to provide a pedestrian scale to a large industrial building and to provide the maximum visual focus on the entrance. Through the use of architectural concrete block, we tried to develop classical architectural details of base, columns, capitals and building cap, as well as three dimensional relief. These effects were accomplished by using contrasting colored masonry units, surface textures and wall thickness."

Judges' Comments:

"Classical appearance with a nice use of texture and color."

"There's creative use of masonry types. . .yet unity is maintained."

"Restrained use of a successful detail. The architect is to be congratulated for resisting the temptation to use it more often."

Systemation
New Berlin, WI

Architect: Computerized Structural Design of Milwaukee
General Contractor: James Luterbach Construction, Inc.
Mason Contractor: James Luterbach Construction, Inc.
CMU Producer: Best Block Company
Square Feet: 89,115
Cost: $3,125,000.00

Gene Galarowicz
Computerized Structural Design of Milwaukee

"In order to incorporate the owner's vision into a detailed, macro-image building, we determined concrete masonry was the ideal construction material. The block producer was consulted to help develop unique, cost-effective details. One detail, proposed by their representative, provided a vertical V-groove, which complimented the horizontal block's V-groove. It was solution based teamwork like this, plus the employment of time-tested and proven concrete masonry, that resulted in the dramatic, cost-effective construction of Systemation."

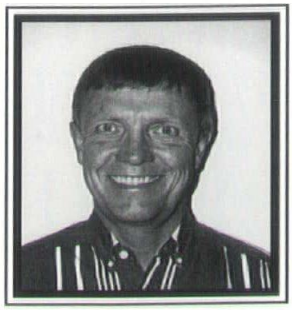
Judges' Comments:

"This is a nice design in and of itself. Incorporation of interesting, simplistic detail enhances this building's uniqueness."

"The utilization of V-groove block breaks up the large masonry walls into definite shapes."

"I'm impressed by the unique use of beveled block to create vertical and horizontal joints. These joints look like they were tooled into a split-faced mass. Nice workmanship by the masons."

FROM THE PRESIDENT



I'd like to thank everyone who attended our Summer Meeting in Minocqua. Mother Nature cooperated and blessed us with a beautiful weekend. I hope everyone enjoyed themselves.

At our Business Meeting, we committed to sponsorship of our popular **'Excellence In Masonry' Competition**. This will be our 10th year! Maynard W. Meyer 'Best of Show' and 'Excellence' Award winners and competition Finalists will be announced at the 1998 AIA/Wisconsin Convention. Mark **May 6th, 1998** on your calendar and plan to be with us at Madison's *new* **Monona Terrace**. This is a wonderful time for WCMA members and our architect guests to share quality time together and discover award winning architectural designs incorporating a wide array of our products.

Bob Roehrig of Bend Industries updated us on the status of Vocational Training activities in Wisconsin. This fall, Rice Lake's Wisconsin Indianhead Technical College will have two classes comprised of 30 students in their Bricklaying and *Masonry* program. Scott Carlson has been added as an instructor. A new Masonry Training building will be completed by next Spring.

At the Southwest Technical College in Fennimore, a Masonry Training program has been approved by the State Vocational Board. A full class of 16 students are currently enrolled. Mark Graf has been hired as the instructor.

A promotional mailing is being sent to Guidance Counselors in Wisconsin High Schools sharing the benefits of a masonry career. We are seeking students interested in knowing more about our trade.

Thank you for your interest in WCMA.

Good luck!

Mark Tummett

Mark Tummett

WCMA President

COUNSELOR'S CORNER

PRODUCTS LIABILITY AND CONSTRUCTION MATERIALS

What is your liability as a "materials supplier" for products you deliver to a construction site?

The term "products liability" usually refers to the obligations of a manufacturer or seller of a "product", and includes a number of possible bases for liability, such as common law negligence, expressed or implied warranties, and strict liability in tort.

Products liability has been the subject of many legislative proposals in recent years, including such issues as joint and several liability, damage limitations, punitive damages, and class actions. Some reforms have been achieved and there is continuing debate as to others.

Many products liability claims are covered by liability insurance policies. This would include almost all bodily injury claims, and many kinds of property damage claims. Thus, it is important to have comprehensive liability insurance, including umbrella coverage, that includes ample policy limits and minimizes exclusions. Available coverages that minimize exclusions include completed operations coverage, removal of the "explosion", "collapse" and "underground" exclusions, contractual liability coverage, and personnel and advertising injury coverages. A separate policy covering professional liability may also be of value in some instances.

Somewhat unique to construction projects are the complications caused by the presence of multiple parties sharing responsibility for the completion of a single building. This may include the owner, the design professional and its consultants, a construction manager, prime contractors and their subcontractors, material suppliers, liability insurers, workers' compensation insurers and even sureties.

continued on inside back cover

AWARD WINNING DETAILS

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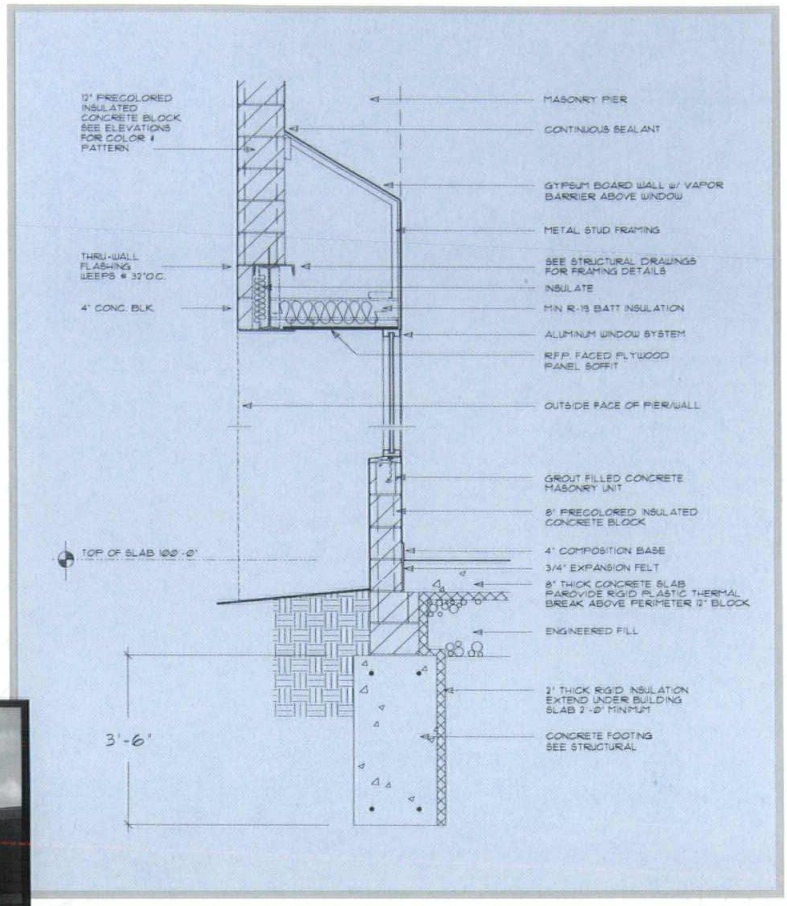

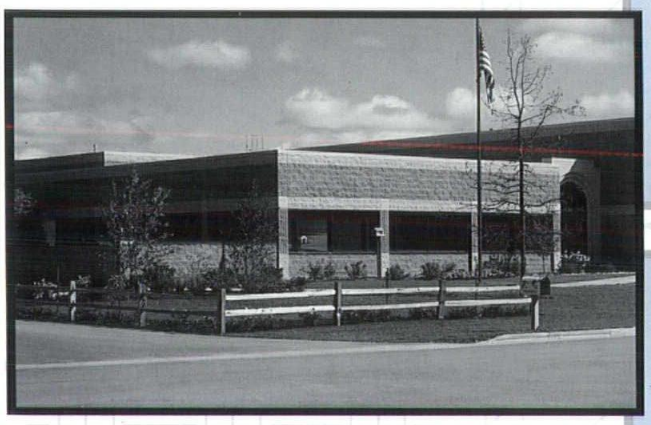

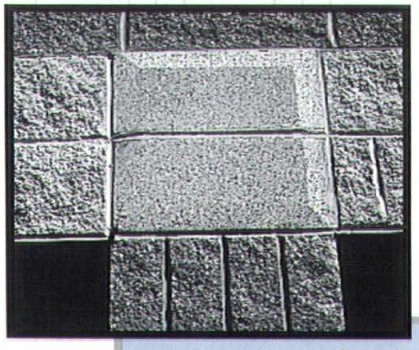

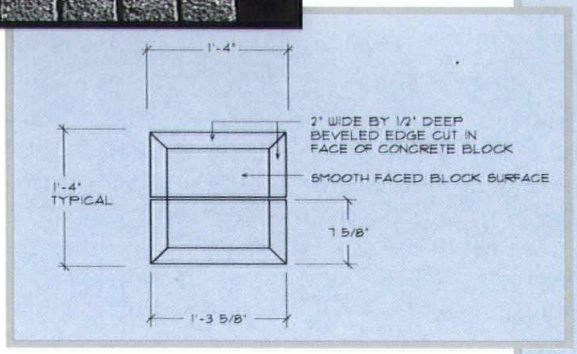

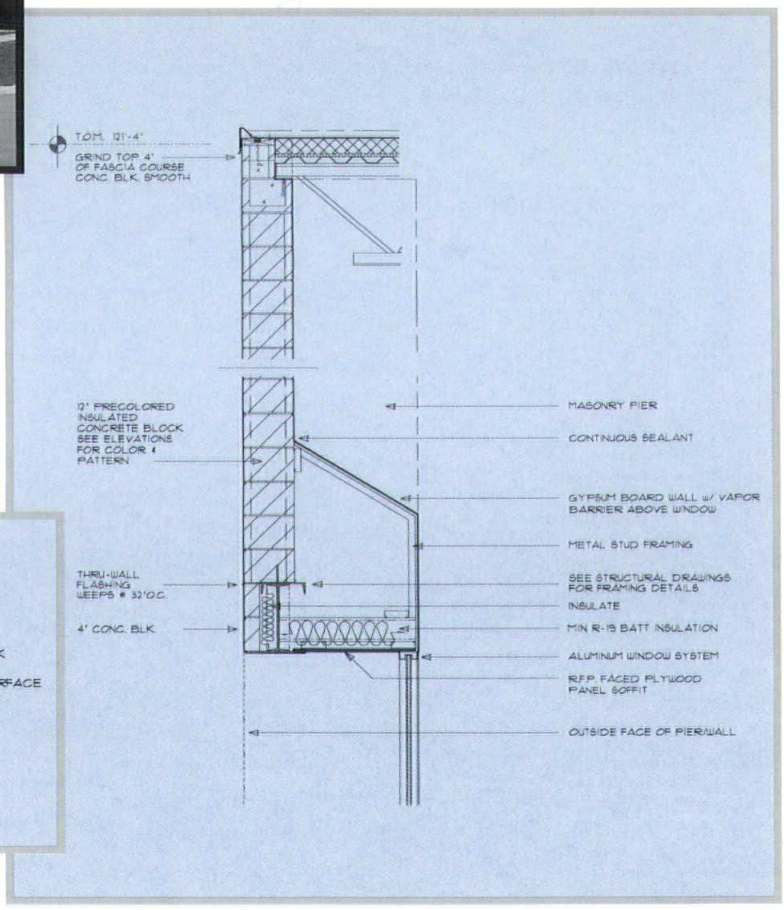

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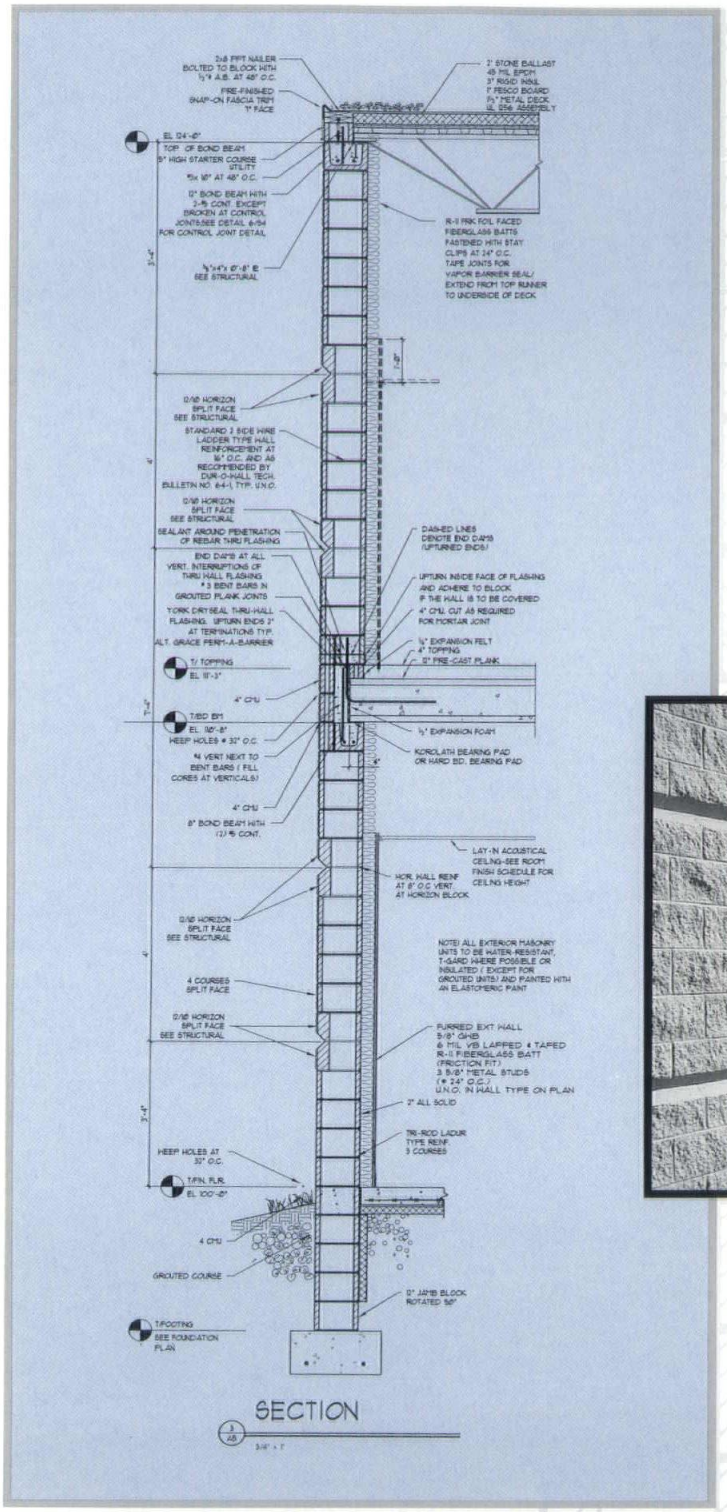

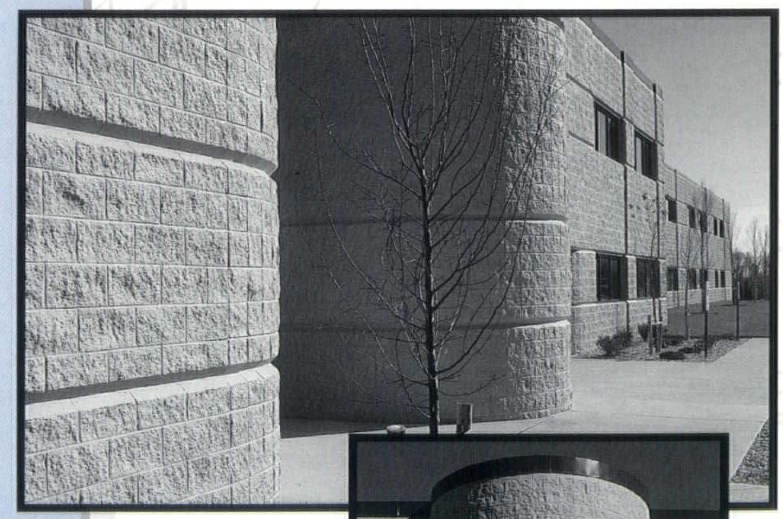

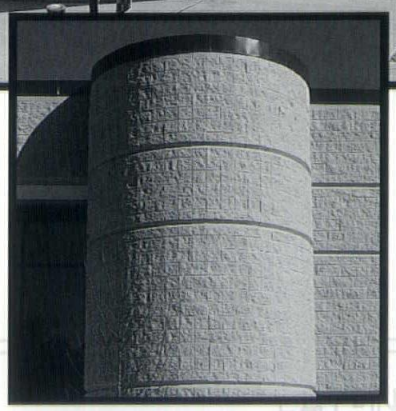

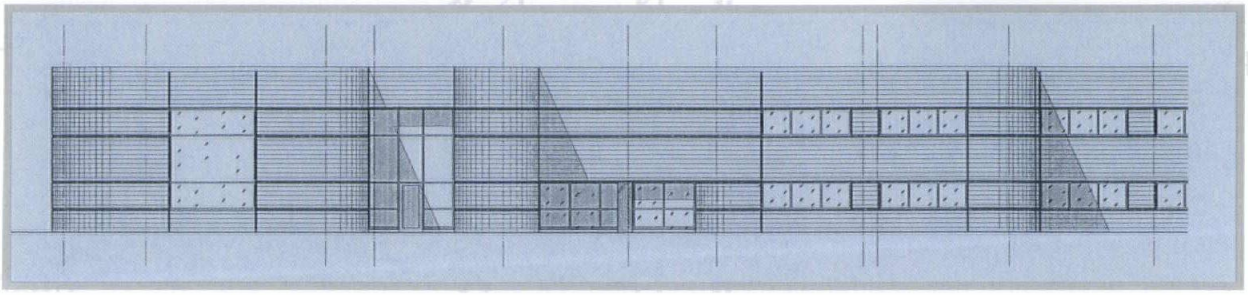

MOVEMENT CONTROL IN CONCRETE MASONRY

There has long been controversy over proper location and spacing of control joints in exposed concrete masonry walls. The one thing that everyone agreed on was that movement would occur in these walls due to moisture and temperature changes, and that the walls would crack if control joints were not used.

The National Concrete Masonry Association spent considerable time working on a technical solution to this problem, coming up with a crack control coefficient to be used for fully reinforced masonry walls in seismic areas. This still left a void for a large percentage of the country, especially areas that used basically unreinforced or partially reinforced masonry walls. Recently, NCMA appointed an Empirical Crack Control Task Group, and this group came up with the following recommendations.

Recommended Control Joint Spacing and Locations

Control joints should be located along the length of walls (Table 1), and at other locations where volume changes in the masonry due to drying shrinkage, temperature changes or other factors are likely to create tension stresses in the masonry that will exceed its capacity. In addition, care should be exercised to provide joints in locations where tension stresses will be concentrated, such as:

1. At changes in wall height.
2. At changes in wall thickness, such as at pipe or duct chases of pilasters.
3. Above movement joints in foundations and floors.
4. Below movement joints in roofs and floors that bear on a wall.
5. At one or both sides of door and window openings.
6. Control joints shall be located adjacent to corners of walls or intersections within a distance equal to half the control joint spacings.

TABLE 1
Control Joint Spacing For Exposed Concrete Masonry Walls

Distance Between Control Joints Should Not Exceed	
Length to Height Ratio	or Feet
1-1/4	24

1. Table values are based on the use of horizontal reinforcing having an equivalent area of 0.025 square inches per foot of height to keep unplanned cracks closed.
2. Criteria applies to both Type I and Type II concrete masonry units.
3. This criteria is based on experience over a wide geographical area.

In Wisconsin, we have been recommending control joints within ten feet of the corners and then 20-25 feet as a general rule. The new recommendations of the National Concrete Masonry Association are right in line with what we have been recommending for years. Sometimes it is really gratifying to be right!

Dick Walter

Richard H. Walter, P.E./CAE

WCMA Executive Technical Director

GILES ENGINEERING RECEIVES AASHTO ACCREDITATION

The CMT laboratory of Giles Engineering Associates, Inc. in Waukesha has received the American Association of State Highway and Transportation Officials (AASHTO) Certificate of Accreditation for Portland Cement Concrete and Concrete Aggregate testing. Giles' CMT lab becomes the only independent CMT laboratory in Wisconsin accredited for concrete and concrete aggregate testing.

For more information, call Giles Engineering at (414) 544-0118.

COUNSELOR'S CORNER *continued...*

One important principle to remember is that a party's liability is not necessarily limited to its own negligence or that of its employees. That liability could be either reduced or expanded by contract, or as a matter of law.

Contract provisions that may affect the outcome of products liability lawsuits include indemnification clauses, limitation of liability clauses, expansion of liability clauses, and clauses allocating specific risks among the parties to the project. Of course, any given player may be either benefited or harmed. For this reason, it is important that close attention be paid at the contract negotiation stages to:

1. Minimize the liabilities one assumes; or
2. Shift risks to others; or
3. Insist on appropriate compensation to cover risks that must be assumed.

While there are occasional cases in which contract clauses cannot be enforced (for example, clauses that seek to modify or eliminate tort liability), the working assumption should be that contractual language is valid and enforceable, until shown otherwise.

As a matter of law, even absent contractual provisions, there are some expanded liabilities that are presumed. One prominent example is that a prime contractor is responsible to the owner not only for its own fault, but for the fault of its own subcontractors and suppliers.

In summary, a contractor's products liability risk is a function not only of the law of products liability, but also of his contract language and his insurance program. Each factor is definitely worth paying attention to before a legal dispute arises!

Ronald L. Wallenfang

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MEETING CALENDAR

AIA
Board of Directors
December 5, 1997
UWM Hefter Conference Center
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AIA
AIA/Wisconsin Convention
May 5-6, 1998
Monona Terrace
Madison

CSI
Board Meeting
November 21, 1997
MEC
Milwaukee

CSI
Chapter Meeting
November 24, 1997
Alioto's
Milwaukee

CSI
Board Meeting
December 19, 1997
MEC
Milwaukee

CSI
Board Meeting
January 15, 1998
MEC
Milwaukee

CSI
Chairperson's Council
January 21, 1998
MEC
Milwaukee

CSI
Chapter Meeting
January 26, 1998
Alioto's
Milwaukee

NCMA
Masonry Expo '98
February 20-22, 1998
Charlotte, NC

WCMA
'Excellence In Masonry' Awards Breakfast
May 6, 1998
8:00 A.M.
Monona Terrace
Madison

WSPE
Engineer's Week!
February 16-20, 1998

WSPE
Governor's New Product Award Entries Deadline
March 13, 1998

WSPE
1998 Discovery Conference
May 7-8, 1998
Monona Terrace
Convention Center
Madison

PLEASE NOTE!
Dick Walter, WCMA'S Executive Technical Director, will have a new Area Code. Please amend your files to reflect the change from (414) to (920).

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Executive Technical Dir.
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Valders, WI 54245
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Fax (920) 773-2823

Administrative Offices:
Wisconsin Concrete
Masonry Association
1123 N.Water St.
Milwaukee, WI 53202
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(414) 276-0667
Fax (414) 276-7704

AIA - The American Institute of Architects/Wisconsin- (608) 257-8477
CMI - Concrete Masonry Industries- Dennis Wilichowski, (414) 362-7000
CSI - Construction Specifiers Institute- J. Gerard Capell, CCS (414) 962-4638
NCMA - National Concrete Masonry Association- (703) 713-1900
WSPE - Wisconsin Society of Professional Engineers- Karen Brey, (608) 833-3364

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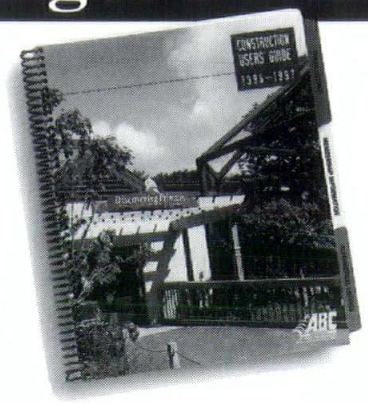

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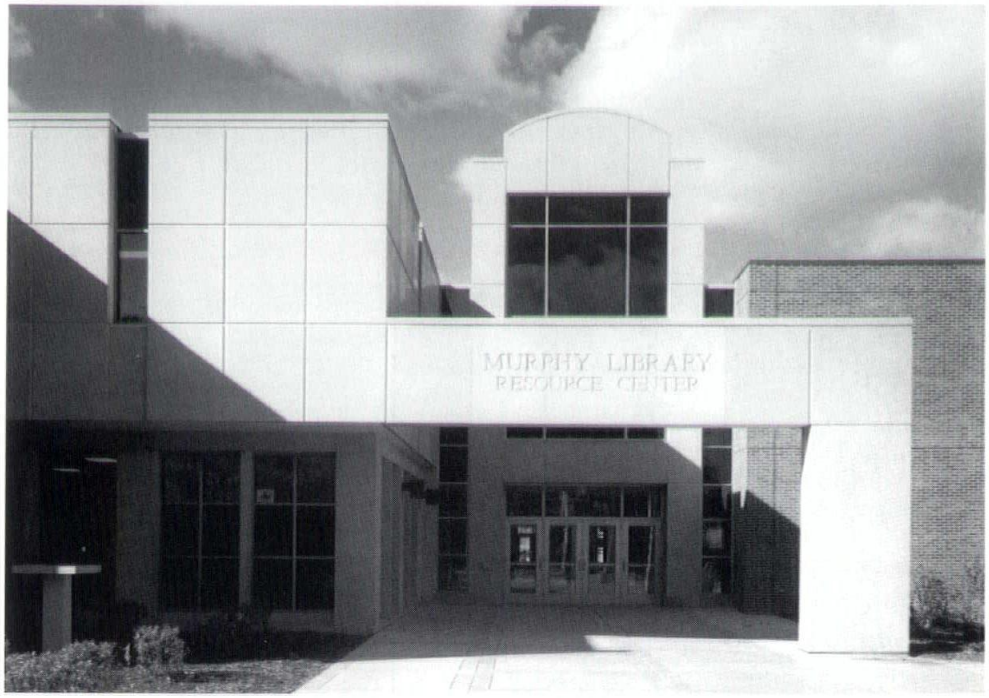
Project	**Murphy Library Resource Center**
Location	**La Crosse, Wisconsin**
Architect	**Schute-Larson Architects, Inc.**
General Contractor	**Miron Construction Co., Inc.**

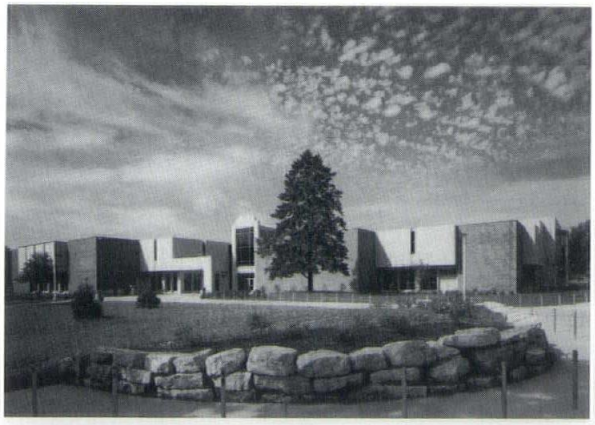
An existing library of 949,000 square feet was remodeled and linked to a 60,000 square-foot addition via a two-story sunlit atrium that is the new entrance. The much-traveled atrium also provides a shortcut from the residential side of the campus to the academic buildings on the opposite side.

On the first floor are reference, serials collection and a new student research area plus the computer labs with direct lobby access. The second floor houses the entire stack collection and most of the reading and study space.

Exterior design and materials made the addition blend seamlessly with the existing building. A two-story glass curtain wall on the north side of the addition provides panoramic views of the new pedestrian mall from the reading areas inside.

Photography: Critical Eye



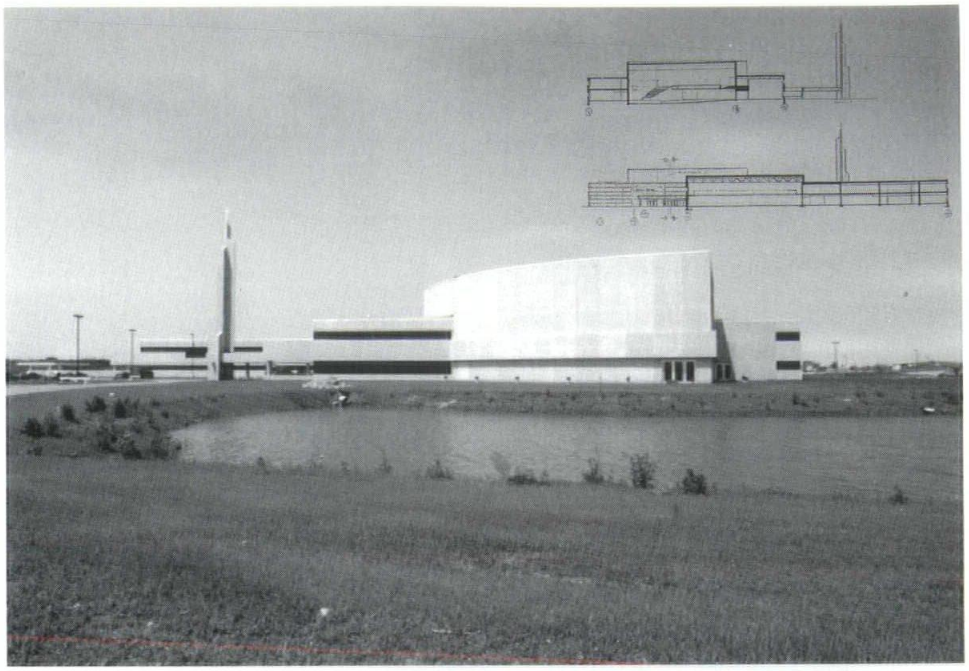


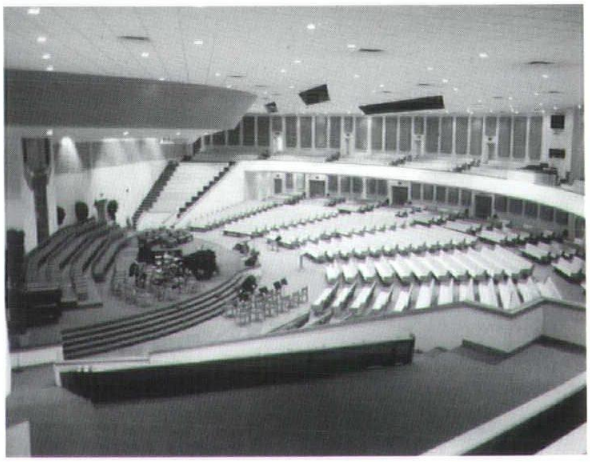
Project	**First Assembly of God Church and Christian Life School**
Location	**Kenosha, Wisconsin**
Architect	**Robert Kueny Architect**
General Contractor	**Central Contractors Corporation**

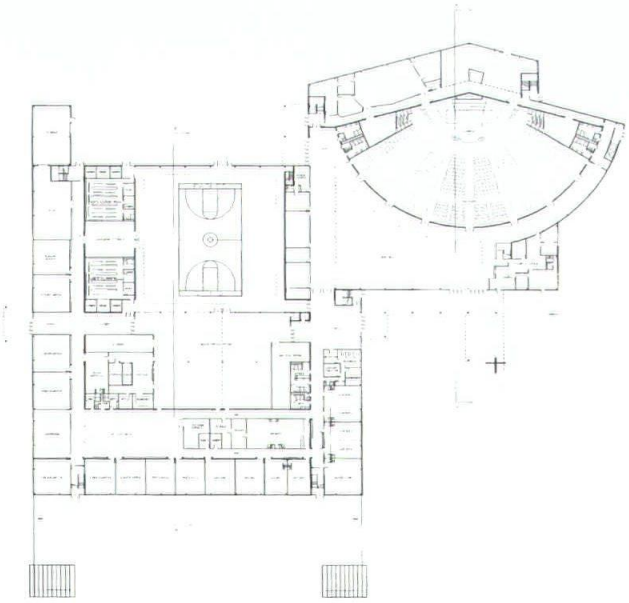
As a visible commitment to their faith, this congregation has built a gigantic complex on a 40-acre tract with highway access enhanced by an entry drive between two ponds amid landscaped grounds. The project includes a 2,200-seat sanctuary, a K through 12 school for 1,000 students, an 800 car parking lot plus room for future expansion.

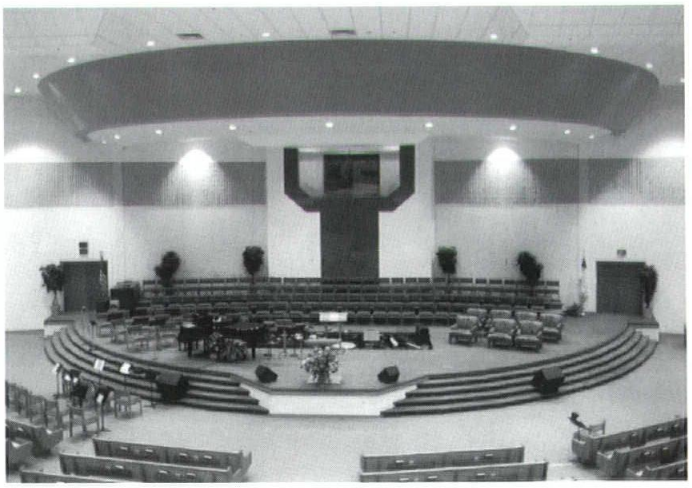
The 160,000 sq. ft. one and two story structure uses steel framing and masonry bearing precast concrete floor and roof decking. Cladding is precast R-25 insulated wall Barrels. It is designed for low maintenance and high energy efficiency. Spaces for church, school, day care, recreation and public activities can function as individual units with separate access, security and sound control.

Photography: John Fe Schmidbauer and Robert M. Kueny, AIA









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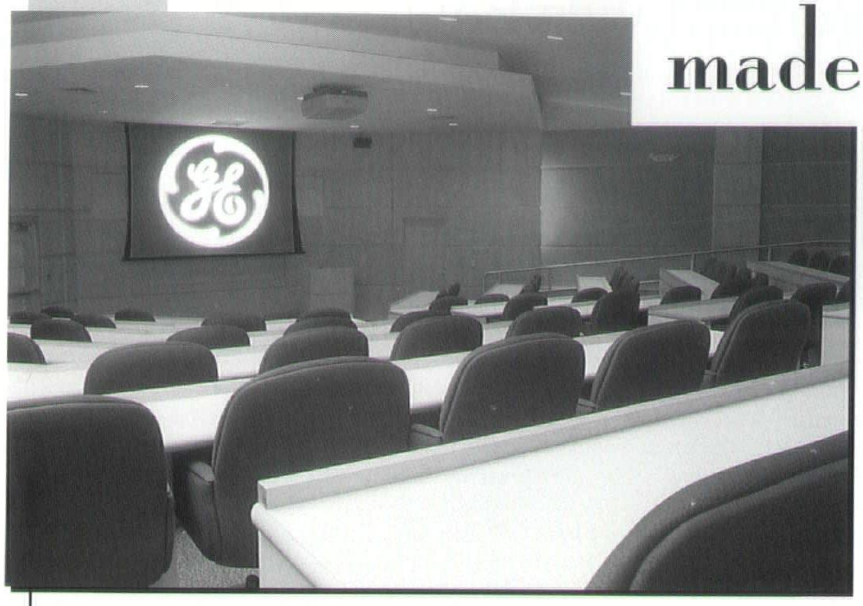

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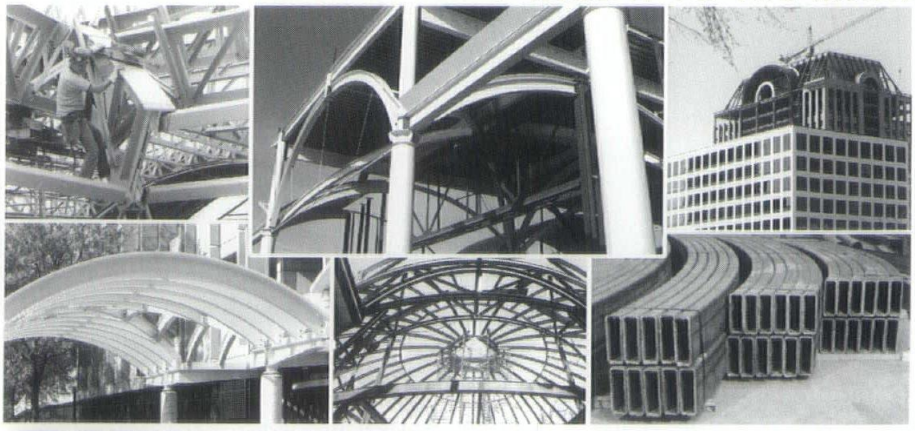

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Bridging the Practitioner-Educator Divide Revisited

Sometime ago, I was making a presentation to the board of directors of a state professional group on behalf of our school. Everything was going well until we reached the time honored combat zone of preparing students for practice.

"Students are not prepared for practice when they graduate. They can't even read a scale, let alone understand a map," the practitioners asserted.

And in defense, the academics replied:

"Well, of course, we have to lay the intellectual foundations for an entire career— details should be learned in practice, etc."

Sound familiar? The academics reading this article will shake their heads in despair, and the practitioners will nod grimly as we all relive the traditional dance of misunderstanding between professional fields.

Fortunately, I'm relieved to say that the board of directors was *not* representing the architectural profession (my trimonthly meetings with AIA Wisconsin tend to be much more constructive), but I must take full responsibility for the needless exchange. Needless because had I been more diligent in meeting with the group on a regular basis, the issues that were raised so bluntly would have been addressed through discussion and joint effort-exactly what has happened since that meeting. The two main protagonists (both alumni of the school) have worked with us to establish graduation workshops to help students prepare to enter the work force. And you can bet I'll be a regular visitor to that board from now on, engaging the profession wherever possible in addressing the transition between school and work.

That really is the point of this piece— a plea for better communication between academia and practice throughout the country. The transition from learning to doing has always and probably will always create an inherent conflict between the long-term objectives of academia and the immediate, shorter term needs of practice. In a sense, that conflict defines our relationship, although ultimately, our long-term goals (the continued assurance that first-class practitioners will create a better physical environment) are the same. Only our perspectives on how to achieve them differ.

Long-term combatants in this debate argue that the rhetoric is fine, but wonder which approach, theoretical or practical, does one emphasize when the chips are down? I would argue that it is the responsibility of both groups to keep the chips firmly up–to accept the inherent conditions that define the relationship between academia and practice and to search jointly for new ways to address perceived problems. Without a productive working partnership between school and practice, both sides, particularly those caught in the crossfire of getting an education, are the poorer.

Previously, I have outlined many of the strategies used around the country to engage academics and practitioners in the education/ practice interface–internships, scholarships, open houses, career days, guest crits, faculty/practitioner roundtables, advisory groups, etc. The profession and the school in Wisconsin have worked hard to create a fluent and ongoing dialog that has transformed an initially rocky relationship into a strong bond, evidence of which is perhaps best demonstrated by the smooth transition of our professional degree graduates into the work force (usually 100 percent within two to three months of graduation).

However, we can always improve, always try new ideas, and should never, never stop talking about these issues, for therein lies a widening of

the gap and a retrenchment of viewpoints with the students ultimately the losers. Other states and other schools demonstrate some excellent examples of interaction, too, but there is a level of consistency across the country that needs to be addressed, particularly in the wake of the Carnegie report, which so strongly urges the need for greater collaboration on a national scale.

Last year, Chet Widom, FAIA, and I debated a series of issues in print, the results of which were published simultaneously in *AIArchitect and ACSA News*. Subsequently, Skipper Post, FAIA, and I built on the discussion and came up with some ideas that sought to formalize a more coordinated and integrated relationship between practice and education. They included:

- An expanded "Building Bridges" article, outlining successful strategies for cooperation currently employed around the country, that could be sent to all schools and AIA chapters, and accompanied by joint AIA/ACSA encouragement to try some or all of them
- Joint workshops, roundtables, chapter meetings, regional conventions, school seminar series, etc., focused on mutually relevant agenda topics.
- A joint AIA/ACSA award/ certificate for innovative and/or successful examples of collaboration between a school and chapter, providing national recognition for cooperation
- Further simultaneous publications and workshops between the AIA and the ACSA.

The ACSA board of directors has already approved the national initiative, and it is my hope that the AIA will also endorse some or all of the above-mentioned ideas. The need for a long-lasting framework to form a strong partnership with education has never been stronger, and I urge AIA members to join us in debate at the local, regional and national levels, perhaps initially by responding to this article with your ideas, comments and suggestions.

EDITOR: Bob Greenstreet is Dean of the University of Wisconsin—Milwaukee School of Architecture and Urban Planning and past president of ACSA. This article first appeared in AIArchitect *(6/97). If you want to be part of the education/ practice dialog, contact him by phone, (414) 229-4016, or e-mail, bobg@csd.uwm.edu.*

by Sean J. Bujold, AIA

Computer Confusion

Do you know how to find all the projects on your office computer system? Can you tell me the name for the first floor CAD file? These are many simple questions and should be simple answers. Sadly, most architects are not sure just how to find a specific file at any given time.

This is only the tip of a very large block of ice clogging up the computer systems in our offices. Some how, only one person in the office knows where all the work is. The computer guy knows where everything is and how to do all that stuff. When this person leaves the firm or is out sick, the computer system dies a slow death, dragging productivity down with it. Until a new expert comes along, slashing a large gash in our exposed soft underbellies and increasing the blood flow three fold.

Our computer systems have gotten much too complicated. We can only thank ourselves. Look at the AIA's own layering scheme, our file naming conventions and directory structures. All things to all people, the AIA layering scheme can neither be remembered nor entered from the keyboard because of the multitude and character length of names. With the point and shoot, mouse driven, pop up menu mentality, users have forgotten the most efficient way to enter information is still the keyboard. Forcing mouse use only slows the computer savvy people.

Look at your file or layer names. Just what do they mean? For file names you have project number, file, floor level, client data, date, additional service number, and other parameters all tied to this name. Until recently, you did all this in eight characters. With the advent of long file names, the hyperbole can get even worse. Now, how are you using the information? Does it allow you to check accuracy, keep the client informed, help with archiving, save you money, or make personnel transitions easier? If you are not using the information, why are you providing it? Why have such a complex system for a simple matter?

Recently, I did an evaluation of a third party AutoCAD front end for a client. They had been working with the software for years, but never getting the timesavings expected. This software can do everything. I tried almost every command. I dug for every short cut, automated function, predefined items, anything that could save me time. I found the kinds of things I do in my own work. Everything is there. Yet, everything required more steps, took more time and asked for specifics than I needed at an early phase of work. All this would be fine if I was going to tie every schedule, spec item, 3D presentation, elevation, interior elevation, facility management item, cost estimate, quantity take off, civil calculation and duct shape into the file. A front-end system like this requires a very devoted partner to leverage every aspect of the program. We have all had to change the way we work to utilize computers in architecture. The all-in-one software packages require unswerving devotion.

I am not arguing for a simplistic system. AutoCAD is not an easy program. Using it requires time and training to become aware and comfortable with all the functions. Don't confuse my argument for a simple system with a desire for stripped-down software. I utilize almost every function AutoCAD provides. I have a core group of Lisp and Script routines that automate many procedures. Finally, getting 3D modeling as part of the basic package with Release 13 and now rendering in Release 14 are welcome additions. My argument is for smarter utilization of the great potential.

My experience comes from working as an architect with AutoCAD since the late eighties. I have directed computer use in firms of three to 45 people on projects of a few thousand dollars to 45 million. I was lucky to start learning CAD in graduate school without stress of on the job training. The machines were very slow by today's standards. This only taught me to be efficient. Large files and 3D presentation in Releases 2.6 and 9 where exercises in file management. The proverbial computer coffee break could be hours long on a 286 computer without diligent system control.

Architecture as a business requires a return on the investment of computer hardware and software. If the advantages of finer accuracy, more consistent production, better presentations and saving a great deal of time are not happening with CAD, go back to pencils, pens and a typewriter. The tool that sits on almost every architect's desk should ease the workload and allow more time for architecture.

I prefer to focus on what my design is and what the client needs than fuss with computer requirements. If you can't remember 95 % of all your CAD and computer guidelines, they are too complicated. If you can't remember the guidelines, your staff is not using them and teaching the next employee will be fruitless. Be diligent in keeping your system lean and mean.

Architects are taught the best design comes from a very clear and simple concept. Don't let your computer system become a garden maze.

EDITOR: The author is the a principal at Sean Bujold & Associates, Inc., Menomonie.

by Gunnar Prawitz, AIA

Preparing contract documents

To creatively and efficiently program and design a project to be functional, beautiful and economical is tough work. However, once the concept for a project is grasped and the preliminary documents completed, our imagination can race through the detail patterns that bring the concept to its final expression. Our hands, unfortunately, do not keep up with our minds. We can assemble an idea with all the details in a matter of hours, or at most days, but the drawings and specifications needed to communicate these details may take weeks or often even months.

I, for one, believe that most architects can think faster than they can draw; and the constant lag between thinking and drawing is first frustrating and then soporific. If drawings can be made simpler and more direct, they can be produced by a smaller team and . . . a smaller team means less time spent in communication between its members. Fewer lines and fewer words mean less chance for error and less time for drafting, editing and checking. Memory loss is reduced within a shorter production time; and the last critical stage, boredom, may be eliminated.

The ultimate commission of architects is buildings, not drawings and specifications. Realize this, and you will perceive contract documents for what they are–simply a necessary tool in the process of constructing buildings.

Contracts documents are a means of communication. This communication must be precise and unambiguous to be effective. Many of us get wrapped up in drawings and verbose instructions and descriptions. We may reel off page after page to show that certain types of doors, windows, bulletin boards or mirrors happen on an elevation; but all too frequently no design is lavished on the items nor the elevation. CAD operators may crosshatch walls as intricate as cobwebs, but when built, these walls often turn out to be insipid and not nearly as attractive as the drawing. Affection and energy are dissipated on unread manuals and reams of tracings that soon become tight paper pipes on some dusty store room shelves.

Keep information short and simple (KISS). Transmit clear, concise and comprehensive instructions in a brief and simple manner. The basic rule is: Indicate it once in a manner that can be easily understood and show it in a location where it can be readily found. Then do not repeat it. This will make the drawings and specifications faster to execute, cheaper to transmit and easier to understand. If they are easy to prepare, they will be easy to check, easy to read and easy to use in constructing the building. There will be fewer errors to catch, fewer omissions that escape final checking and fewer problems during construction and after the building is in use.

Architects must be creative and progressive in their work process as well as in their design and client service. In order to survive economically, the architect of today must continue to grow more efficient and competitive. Most of this efficiency will lie in improving communication techniques. A well-organized, speedy method of producing CAD working drawings and project manuals edited from computer-based master specifications will help you maintain and improve quality control and, at the same time, reduce the period from initial client contact to receipt of bids and start of construction.

It becomes self-evident that such an approach will greatly increase the economical and competitive strength of your office. We all know there is a direct relationship between complexity of plans and construction bids. This, by itself, is an overwhelming argument for increasing simplicity and standardization.

Please consider the following suggestions a general guide towards increased efficiency of thought, word and line:

- **Understand the project program** before starting work, and you will understand your clients' needs and provide the required professional services to their expectation and satisfaction. Review and comply fully with the terms of your Owner-Architect Agreement.

- **Understand office production schedule and manpower requirements** and strictly adhere to assignments. You will contribute greatly to a successful and profitable project and make your firm more competitive.

- **Understand the restrictions of all applicable codes** and ordinances by regulatory agencies before you commence your drawings and assure compliance throughout contract documentation. This includes the review of ADA and Energy Code requirements.

- **Evaluate what and how much could be drawn by CAD** right from the start. Complete a tentative Drawing Sheet Index. List drawings that cannot be lifted from your Standard CAD Details inventory or by reprographic means from existing drawings. Evaluate repetitiveness of the drawings that remain to be drawn and, based on scheduling considerations and other constraints, determine whether CAD should or should not be used on your particular project.

- **Recognize the benefits of CAD when attracting a potential client.** Based on your capabilities and experience with the CAD system, you should be able to attract technologically demanding clients. Depending on their specific program requirements, convince them that the use of CAD may allow the project to proceed faster,

may cost less to produce, improves quality control of the project design, contract documents and cost estimates and also provides the owner with computer CAD records for future use.

- **Understand the basic roles which the drawings and project specifications play** in the total communication effort. Put drawing information on the drawings and specification information in the Project Manual and do not intermix. Do not permit uninformed attempts at specification in note form all over your drawings.

- **Continually coordinate your drawings with your specifications.** They are companion documents and neither can stand alone. Use identical terms in both. Know the materials and requirements listed in your appropriate specification sections. Use acceptable, proven products compiled in your master specifications, unless essential to do otherwise.

- **Understand and preplan what you are going to draw before you draw it.** Use simple rough sketches for investigation. This applies to both a single detail and a full set of drawings.

- **Simplify design concepts for major and minor details** to reduce the complexity and number of details required. Develop and use standard details wherever applicable.

- **Investigate, search out and establish typical conditions**–as many as possible–then do not repeat, but show relevant deviations only.

- **Select and standardize the smallest practical scale** that will clearly show the information to be presented for each drawing or detail. It is obvious–up-to-a-point–that shorter lines are faster to plot and print out than long lines.

- **Develop and make more use of schedules.** They organize both complex and fragmentary information into a form that gives the information the importance it deserves. Select your finish materials in Material Schedules, both interior and exterior. Indicate locations in Room Finish Schedules, door and hardware information in Door Schedules. Edit this schedule information for inclusion in your Project Manual.

- **Eliminate redundancy** in **material identification.** Keep in mind that you really need to define materials as brick, stone, wood or whatever only once. After that, repeating it will most likely be redundant, unnecessary and a waste of everybody's time.

- **Omit repetitive dimensions and notes.** Repetition not only takes more time; but, if the information is repeated in even a slightly different form, serious problems can develop in contract interpretation during the construction phase.

- **Eliminate the obvious and nonessential.** However, understand what may be obvious to you after working on the project for a period of time may not be obvious to bidders and contractors. Always analyze your work from their point of view. Continually ask yourself: "Will the bidder or contractor understand what I have drawn or written?" Omit nonessentials. Nonessentials are those thoughtless embellishments which do not contribute to make the drawings and specifications more easily understood by bidders or contractors.

- **Eliminate self-evident notes, titles and headings.** Evaluate if your descriptive text is necessary and contains truly relevant information.

- **For cross-reference, use standard drafting symbols** rather than written instructions. This is faster and more concise. Never refer to "See Specs" unless you indicate a specific section number. Never note "By Others." I have never been able to locate nor contact "Others."

- **Develop and make use of construction keynotes,** listing typical building systems or assemblies, such as roof and floor structure, type of exterior and interior building walls, footings and foundations, etc. Assign reference numbers to each note. Refer to these designations throughout your drawings rather than repeating the same descriptions on sheet after sheet ad infinitum.

- **Coordinate your work with all team members,** including your own team, all consultants and the construction manager, if applicable. Also keep the owner informed, as necessary, to obtain consent. The preparation of a good set of contract documents requires continual interaction and cooperation by all team members. All team members must assume responsibility for consistent coordination of their individual work with other work.

- **Continue quality assurance and control** throughout the design and document phases of your project. Daily team communications, weekly coordination meetings, scheduled consultant, CM and owner reviews are mandatory. Also arrange for timely plan reviews by code agencies to ensure compliance and to not jeopardize your project time schedule. Develop and faithfully use a standard quality checklist during the preparation of contract documents. It helps minimize omissions and forces you to resolve any open issues.

To creatively and efficiently program and design a project to be functional, beautiful and economical will always be tough work; but you can manage your work habits to increase efficiency and improve your control over the work process. You will find that it does pay off!

EDITOR: The author is a senior project manager with Plunkett Raysich Architects, Milwaukee.

by Robin Lee
Director, Honors and Awards

So, You Want To Be A Fellow

Approximately 2,100 AIA members have the distinction of using the initials FAIA after their names. Annually, on average, an additional 100 are added to the College of Fellows roster. How does an individual receive this high honor awarded to less than five percent of the membership?

To be nominated for fellowship, an architect must be an AIA member in good standing for at least 10 cumulative years. Most members are nominated by their components, but members may also be nominated by any 10 individual AIA members or any five fellows nationwide.

Nominations should be based on a member's notable and outstanding contributions to the profession in fulfilling the mission of the Institute. Candidates must apply in one of the five nomination categories, which correspond to the five objects of the Institute. Achievements should include those that are national in scope and have made substantial and positive contributions to the AIA as well as to architecture and society. Portfolios and reference letters should concentrate specifically on results, achievements and outcomes, as opposed to titles, offices and longevity.

Seven members of the Jury of Fellows—selected for their regional and practice diversity—meet for one week in February to evaluate the portfolios.

If you would like to be nominated for fellowship, contact you local component to learn its nomination procedures. If you have been nominated and need a submission package, call (800) 365-ARCH(2724) and order your FAIA kit.

Expert advice

Martha Welborne, FAIA, chair of the 1997 Jury of Fellows, commented: "Those of us on the Jury of Fellows find it both an energizing and humbling experience. After reviewing all the submissions, we are overwhelmed by the enormous contributions that many architects are making to the profession and to their communities. We also realize that there are many different paths to success in this great profession." She offers the following insights into the fellowship selection process.

Nomination for fellowship is in itself an honor. It means that those who know you best (whether hou have been nominated by your chapter or by a group of your peers) feel you are qualified. Your next task is to convince the jury.

Most of the jury won't know you. All they will know about you will be the materials that you submit in your binder. Therefore, what you include and how you present your story is very important. Think about the following tips when preparing your submission:

1. *Clarity in your presentation is critical.* Convincing the jury of your achievements requires a clear explanation f what you have done and why it is important.
2. *Pay attention to the objectives.* Excellence in all areas of the profession is recognized, not just in design. Your submission will be evaluated in the category in which you feel you have excelled. The materials that you present and achievements that you describe should support the primary focus of your submission.
3. *Follow the rules.* Candidates who don't follow the rules or who bend them risk annoying the jury from the start. One rule in particular that seems hard for people to follow is the maximum number of required project images rule. For some reason, many candidates seem to think that more is better. It isn't. If you have a strong story to tell, you can do it within the allotted space.
4. *Reference letters are very important.* The reference letters verify and comment on the impact of the accomplishments that you present in the binder. Those whom you select to write these letters should be very specific about you and your work. General letters don't provide the verification that the jury needs.
5. *Select a sponsor who can help you be objective about yourself.* Many people find that they learn something about themselves and about their careers after preparing their fellowship submission. Selecting a sponsor who can help you see your work holistically can be invaluable.

Finally, members submitting for the coming year will find a few changes in the format. The changes have been made to eliminate redundancy, clarify some of the rule and help the candidate bring focus to his or her presentation. All of the changes are described in the new submission packets. The jury wants to be supportive of each nomination. Excellent work presented clearly will bring recognition to all those who are leading the profession in so many different ways. Good luck!

EDITOR: The 1998 submission deadline is October 24, 1997. *If you have questions about the fellowship process or qualifications, call Wanda Spencer, (202) 626-7586, or Robin Lee, (202) 626-7390.*

Somerville Associates is the architect for a new gaming complex for the Hannahville Indian Community, located near Escanaba, Michigan. Plans for the 180,000 sq. ft. facility include a gaming area with slots, table games, roulette, craps and keno. Other amenities are a 112-room hotel, indoor sand beach pool, bar/lounge, two restaurants, conference center and an entertainment complex. A July 1998 opening is planned.

Construction is underway for the Nelson Site Laboratory Expansion for ZymoGenetics in Seattle, Washington. **Flad & Associates** was selected to provide an innovative design and a comprehensive master plan for this dynamic biotecnology company. The site challenge for the new facility involves a steeply sloped site across the street from existing laboratories in Seattle's landmark Lake Union Steam Plant. Construction is scheduled to be complete during the first quarter of 1998. 50,000 gross sq. ft. Phase I, 80,000 complete build-out.

Kahler Slater Architects is under contract to the State of Wisconsin to design a $27 million (project cost) facility for the La Crosse Medical Health Science Consortium, a group of five public and private partners in La Crosse, Wisconsin. The 169,000 gross sq. ft. healthcare/research/education center is planned for occupancy in December, 1999.

Torke/Wirth/Pujara, Ltd. handled the architectural design of the El Rey Mexican Products project in Madison. The project includes the reconstruction of a former grocery store into a new distribution center for the Mexican food products company. It involves major interior and exterior work for a complete building readaptation with substantial upgrades to the exterior.

Plunkett Raysich Architects is the architect of record for a new 2,500 sq. ft. retail outlet store as well as 4,000 sq. ft. for operations support services and 7,700 sq. ft. of new offices within the existing building for AR Accessories, West Bend.

Engberg Anderson Design Partnership, Inc. is the architectural firm for the office project for Robert W. Baird & Co., Inc., Madison.

Two projects for Sixteenth Street Community Health Center: an addition to the Health Center's pediatric area and a reconstruction of a former bank building to accommodate relocation of the Health Center's WIC (women, infants and children) education and nutrition program have been designed by **Welman Architects**.

Plunkett Raysich Architects is the architect for two projects at St. Joseph's Community Hospital, West Bend. The projects include a complete renovation of the second and third floors of the west hospital wings, totaling 33,400 sq. ft., and the reconstruction of a secondary entrance to the hospital.

Submit "On the Boards" releases to "On the Boards" c/o *Wisconsin Architect*, 321 S. Hamilton St., Madison, WI 73703-4000. Photos returned on request. Acceptable media: .tif images, b&w or color photos/artwork 8x10" or smaller (no slides), text in written form or MS Word for Windows. These anouncements reserved for AIA Wisconsin member-owned architectural firms only.

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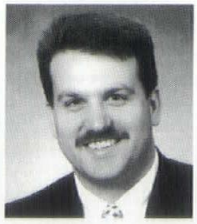

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Architects in Public Service

by Horst W. Lobe, AIA

During the past year, AIA Wisconsin Board members have once again pondered the question of how to expand members' involvement in furthering public awareness of the architectural profession and its role in the community.

Many of our members have not waited for us to point to any specific direction, but have taken the initiative and gone to work. These members have offered their services as professionals and citizens to their communities and are active as members of commissions involving planning, design review, historic preservation, zoning, environmental health and numerous other community issues.

We agree with them and want to expand this involvement of our members by compiling a roster of both active and willing members. It is our goal that public agencies use our organization as a source for members on their community boards and commissions.

As an architect and member if AIA, your education and background give you a unique opportunity to be both a participant and a leader in your community's future. Your personal involvement more than equals the significant cost of regional and national ad campaigns; and it certainly gives you the satisfaction of your own accomplishments. So, please drop us a note today and help us to put more architects in public service.

EDITOR: To become added to the volunteer roster, contact the AIA Wisconsin office at (608) 257-8477 or 1-800-ARCHITECT.

AIA Wisconsin
321 S. Hamilton St.
Madison, WI 53703-4000

Owner-Initiated Contracts

AIA Wisconsin members are reporting a growing number of owner-initiated contracts that appar to infringe upon copyrighted AIA contract documents. Steps have been taken to not only get national AIA involved, but also to direct attention to the oftentimes onerous language these owners have incorporated into their contracts.

Architects must be aware! Many of these owner-initiated contracts closely resemble genuine AIA contract documents. In most cases so far, the owner-initiated contracts are identified as "modified" or as "revised by owner." However, architects may have no idea how closely these contracts correspond to original AIA contract documents without careful scrutiny and side-by-side comparisons.

AIA Wisconsin recently met with representatives of the Wisconsin Municipal Mutual Insurance Company (WMMIC), which developed revised versions of AIA contract documents for use by its thirteen insureds municipalities and counties. In June, the AIA's Office of General Counsel notified WMMIC that it was infringing upon AIA's copyright and insisted that it immediately cease using and distributing its AIA look-a-like contract documents. In August, an AIA member alerted the AIA Wisconsin that Waukesha County had included a WMMIC version of an AIA B141Cma with its recent request for proposals for a county transportation facility.

The meeting with WMMIC representatives resulted from AIA Wisconsin contacting Waukesha County about its infringement on AIA copyrighted documents and suggesting that all parties would benefit from a discussion on particularly onerous revisions included in the WMMIC contracts. As a result of the meeting, Waukesha County agreed to purchase a license for AIA Contract Documents: Electronic Format. At present, Waukesha County intends to amend the AIA agreements with standard WMMIC language. AIA Wisconsin hopes to schedule meeting to discuss these contract provisions with WMMIC and Waukesha County in the near future.

Meanwhile, AIA members interested in providing professional services for public owners in Wisconsin are encouraged to carefully review proposed contract language. Of particular concern are broad indemnification clauses and other provisions that may not be covered by professional liability insurance policies.

On a more positive note, AIA Wisconsin recently has been successful in encouraging the City of Madison to revise its indemnification language and in convincing the Division of Facilities Development to not add an indemnification clause to the state's A/E contract. For further information, please contact the AIA Wisconsin office.

1998 State Officers

At its August meeting, the AIA Wisconsin Board of Directors unanimously approved the nomination of Daniel J. Roarty, AIA, Green Bay, as Vice President/President-Elect and Robert E. Shipley, AIA, Madison, as Secretary/Treasurer for 1998.

Roarty and Shipley will join John G. Horky, AIA, Milwuakee, and A. James Gersich, AIA, Fitchburg, on the 1998 AIA Wisconsin Executive Committee. Horky will serve as President and Gersich as the immediate Past President.

Roarty is project manager with DeCoster Construction Company, Inc., in Green Bay. He currently is the 1997 Secretary/Treasurer of AIA Wisconsin and previously was an officer of AIA Northwest Wisconsin.

Shipley is a principal of Bowen Williamson Zimmermann, Inc., in Madison. He currently is a Director-At-Large on the AIA Wisconsin Board of Directors, having previously served as an officer of AIA Southwest Wisconsin.

Distinguished Service

The AIA Wisconsin Board of Directors has awarded Robert Greenstreet, RIBA, Assoc. AIA, Milwaukee, with a *Citation of Distinguished Service*. Greenstreet, dean of the UW-Milwaukee School of Architecture & Urban Planning, was honored in recognition of his successful and ongoing efforts to build bridges between the school and the profession to promote collaborative efforts that increase public awareness of the value of architecture. The award is to be presented to Greenstreet at the 1997 Fall Workshop in Elkhart Lake.

WAF Officers

The Board of Directors of the Wisconsin Architects Foundation has elected the following officers for 1997-98: Brian F. Larson, AIA, Eau Claire, *President*; Kerry L. VonDross, Waukesha, *Vice President*; and Gil Snyder, AIA, Milwaukee, *Secretary/Treasurer*.

Buildings of Wisconsin

A 700-page guidebook, *Buildings of Wisconsin*, will be the principal guide to the state's architecture and landscape. Targeted for release in late 1998, the volume is the result of a broad collaborative effort in Wisconsin and part of the prize-winning guidebook series, *Buildings of the United States*, being produced by the Society of Architectural Historians and Oxford University Press. AIA Wisconsin members and the Historic Resources Committee have contributed to the project by identifying and photographing significant buildings for this publication.

Courses

The University of Wisconsin–Madison, Department of Engineering Professional Development is offering the following two courses: *Effective Daylighting Design* will be held on November 19-21, 1997, in Madison. This course is designed to give architects, builders, interior designers, contractors developers and owners new ideas and practical approaches that can be immediately applied. For more information, contact Katie Peterson at 800 462-0876 or e-mail: custserv@epd.engr.wisc.edu. *Interpretation and Enforcement of Construction Contracts* will be held February 25-27, 1998, in Madison. This popular course is your opportunity to focus in-depth on interpreting and enforcing construction contracts. For more information, call Joseph Warnemuende at (800) 462-0876 or e-mail: warnemue@engr. wisc.edu.

Roof Claims

According to DPIC's "Focus on Claims" study of more than 3,700 architectural closed claims between 1989 and 1995, roofs were the single element most often involved in architects' claims. Ten percent of the closed claims involved roof problems, followed by walls (9%), HVAC (7%) and floors (6%). DPIC recommends the following to reduce the chances of your next claim from going through the roof:

- Be careful with new products and technologies
- Coordinate the design
- Pay attention to detail
- Conduct a pre-roofing conference
- Assure field quality

Indoor Air Quality Survey

According to a recent study by Flad & Associates of office workers' perception of Indoor Air Quality, office workers are significantly more aware of temperature and glare in their offices than they are of odors and airborne particles. These results offer a legitimate baseline for facility managers when appraising IAQ issues in their own facilities. For more detailed information about the survey, contact A. James Gersich, AIA, at (608) 238-2661.

People & Places

Congratulations to **Richard C. Thern, AIA**, Naples, FL, and **Elfa O. Foldi, AIA**, Milwaukee, for joining the Emeritus ranks of membership in The American Institue of Architects!

Joseph G. Jurkiewicz, AIA, Milwaukee, has joined the architectural staff at Kahler Slater Architects. **Daniel S. Morgan, AIA**, Fox Point has also joined the firm as a healthcare project leader.

Jeffrey R. Crowell, AIA, Green Bay, has joined Becher-Hoppe's architectural staff as a project manager.

John Knies, AIA, Milwaukee, has been named project manager for Durrant Architects.

Steven Raasch, AIA, Milwaukee, has joined Eppstein Uhen Architects as project manager of the residential studio.

Plunkett Raysich Architects announced that **Michael Stancl, AIA**, Hartland, has been promoted to project manager.

John Funk, AIA, Milwaukee, and **T. Daniel Thompson, AIA**, Mequon, have joined The Wilson Firm, Architects/Engineers.

Welman Architects has added **John Norman, Jr., AIA**, Cedarburg, as a production manager to its staff.

Kudos go to **Patrick J. Meehan, AIA**, Franklin. He was awarded a Meritorious Service Award from the Wisconsin Chapter of the American Planning Association (WAPA) for his work as WAPA Chapter Secretary.

Correction

The July/August 1997 issue of *Wisconsin Architect* had contact information incorrectly listed for an exhibitor. Our apology for any inconvenience this may have caused. The correct information follows:

SPI Lighting
10400 N. Enterprise
Mequon, WI 53092
(414) 242-1420
Contact: Ron Reinowski

Membership Action

Please welcome the following members to AIA Wisconsin:

AIA
Robert M. Barr, SE
Timothy G. Carlson, NE
Jeffrey S. Eaton, SW
Matthew Freeby, SW
Charles R. Gantt, SW
Jeff Goodale, SE
Charles S. Holschbach, SE
Charles M. Kiefer, SE
Larry Niegowski, NW
Chris A. Oddo, SW
Richard C. Scott, SW
Sheila G. Semrou, SE

Associate AIA
Barry Chen-Jui Yang, SE
Troy R. Gough, SE
Alejandro Lopez, SE
Karl V. Lusis, SE
Michael Mortensen, SE
Robert V. Norman, SE
Nicholas J. Pietruszka, SE
Paul J. Raisleger, SW
Suchitra Reddy, SW
Megan Scott, SE
John Sveum, SW

Professional Affiliate
Shone D. Fix, NW
Robert H. Hutton, NW
Robin K. Roberts, SW

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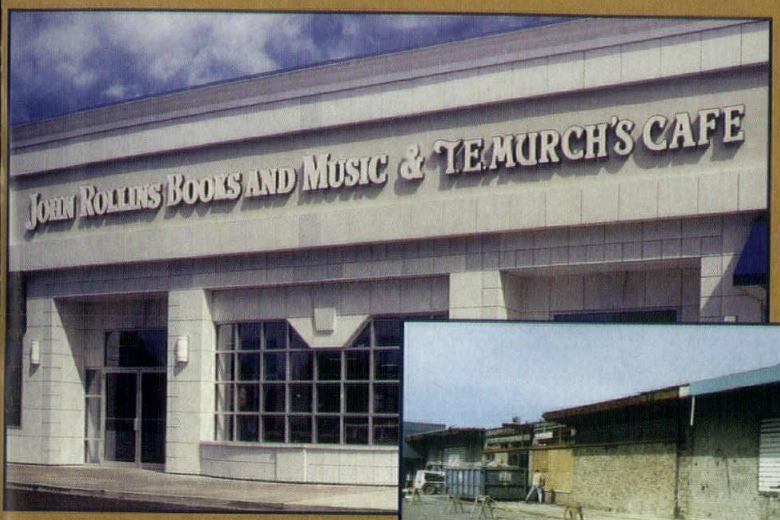

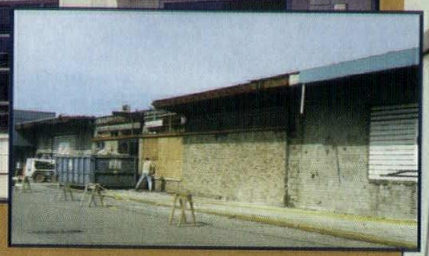

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